

# THE RECORDINGS OF DAVE KAPLAN'S BAND for Edison

## An Annotated Tentative Personnelo – Discography

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Written by JSLas2

### DAVE KAPLAN

Pianist, composer, arranger & bandleader Dave Kaplan is known to record collectors of jazz, dance bands & popular music thanks to his work both as piano accompanist for Billy Jones & Ernest Hare (the famous Happiness Boys duo) and as leader of his own orchestra for Edison, which had 5 sessions as the Atlantic Dance Orchestra, one session as the Aristocrats and 67 sessions using mostly the name of Kaplan's Melodists and also those of the Top Notchers, McNalpak's Dance Orchestra, Dave Kaplan's Novelty Orchestra & Dave Kaplan and his Happiness Orchestra among others. These sessions together made the total of 72.

As a pianist, his playing may have some ties with the ragtime piano playing style, but more of a playful parody of that style, a little bit clownish (in the good sense, of course), perhaps.

To quote Johnson & Shirley's ADBORAF in the opening paragraph of the Dave Kaplan chapter, "he was on the payroll at 100 dollars a week for some three to four years. It would appear that this was in respect of being house pianist and arranger, in addition to recording as leader."

This is clearly true, as he was the man in charge of the popular music department of the Edison studios (the other one being Ernest L. Stevens). In addition, he also made stock arrangements for publishers such as Jos. W. Stern ([Gypsy Pep](#)), Edward B. Marks ([Love In Lilac Time](#)), Metro Music ([The Mooch – That Different Spanish Fox Trot](#)) & Leo Edwards ([Roses And You](#)), to mention a few.

Regarding the personnel for these sessions, Kaplan seems to have drawn on regular Edison staff musicians with the addition of the odd session man, according again to Johnson & Shirley's ADBORAF.

However, with the exception of Kaplan himself on piano, and the presence of Murray/Morris Kellner (aka Kel Murray) on the June 23 of 1926 session, no mention seems to have done regarding the rest of the musicians (except the Edison staff musicians, whose identity remains yet to be known) that played with Kaplan, but as you'll shortly read, Kaplan also used several top musicians on his sessions, from at least October 11 of 1922, such as for example, Nathan Glantz, who was both an alto saxophonist & bandleader on his own right.

And it's the vast majority of the 73 Edison sessions covered here that will be examined on this work.

All the Edison sessions were held on its New York recording studio located at the top floor of this building, the Knickerbocker Building, which was between the 5th Avenue & the 16th Street in Manhattan (address 75-79 Fifth Avenue).

I have attempted to identify some of those musicians in this work having in mind the considerations above, to which you can add aural listening to most of the 65 sessions covered here.

Honestly, I hope that it hasn't been in vain, but in any case, other suggestions & corrections are kindly welcome.

Rev. 19-04-2024: I thank Colin Hancock and Andrew Jon Sammut for their additional info, particularly with Colin's research on Julius Berkin and Andrew Jon Sammut for extra help as well, to mention several contributors.

001 ATLANTIC DANCE ORCHESTRA	New York,	April 24, 1922
Unknown – tpt; unknown – tpt; unknown – tbn; unknown – alt; unknown – ten;		
Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d.		
8430	Some Sunny Day	Edison 50973 not on LP/CD
8431	Memories Of You	Edison 50973 not on LP/CD

Richard J. Johnson & Bernard H. Shirley: “NOTE: The Studio Cash Book states “Kaplan’s Orch (1<sup>st</sup> date)”.”

Both Rust, Johnson & Shirley aren’t far from the truth here, and after all, this is Dave Kaplan’s recording debut, which starts with a fine rendition of the 1<sup>st</sup> title, a tune from Irving Berlin.

Rust & Johnson-Shirley agree partially on the instrumentation, but there’s no 3<sup>rd</sup> sax on none of the recordings of the session. Sure enough, this session is just Dave Kaplan’s introduction to the recording world, and he also proves that he’s a fine arranger. Dig out the interpolation of “Carry Me Back To Old Virginny” in the 1<sup>st</sup> title, which is quite humorous. And also, the woodblocks are the spice that makes the dish taste good in occasions like this one, not to forget the quote of Tchaikovsky’s “1812 Overture” at the end of the arrangement, a grand finale for an arrangement like that.

However, Johnson-Shirley & Rust are right in the fact that the rest of the personnel is unknown. The author thinks that these are probably the Edison staff musicians used (whose identity remain unknown, however), and as a proof, on the 1<sup>st</sup> title, the banjo is heard, probably sticking to the written part of the arrangement.

Kaplan’s rendition of the 2<sup>nd</sup> title written by Bert Grant (not to be confused with the Eubie Blake jazz standard from the same title is another impressive side.

And in addition to the 2 sax duet of the 1<sup>st</sup> chorus, dig out the 2<sup>nd</sup> chorus showcasing the unknown trombone before the interlude passage by the entire band in E flat major before the band hits the last chorus, which can be considered a nice special ensemble chorus by the whole band towards the end

This session can be rated as good start for Kaplan’s recording career.

**NOTE:**

**-Rust’s ADBD:** 2 t – tb – 3 s – Dave Kaplan, p – bj – bb – d.

**-Johnson-Shirley’s ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 3 s – bj – bb – d.

002 ATLANTIC DANCE ORCHESTRA	New York,	May 16, 1922
Unknown – tpt; unknown – tpt; unknown – tbn; unknown – alt; unknown – ten;		
Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d, unknown female – voc (2).		
8452-A-B-C	Stumbling	Edison rejected not on LP/CD
8453-B	I Love Her, She Loves Me	Edison 50988 not on LP/CD

Richard J. Johnson & Bernard H. Shirley: “NOTE: The Studio Cash Book states “Kaplan’s Orchestra.”

They got it right again, for its Kaplan’s 2<sup>nd</sup> recording session.

In spite of the 1<sup>st</sup> title being rejected (and later remade by Vincent Lopez for Edison as the Broadway Dance Orchestra), the 2<sup>nd</sup> title is a fun Eddie Cantor tune written by Irving Caesar.

The remarks regarding the personnel are the same as for the 1<sup>st</sup> session, but with a female vocalist added for the 2<sup>nd</sup> title answering the lead alto sax after the 2<sup>nd</sup> verse.

And dig also the funny syncopated interpolation of “Jingle Bells” before the last chorus. No wonder why he was considered one of the cleverest dance band arrangers of the 20s according to the January of 1922 edition of the Metronome magazine (via Tim Gracyk: <http://www.gracyk.com/happy.shtml>).

Once again, bravo, Mr. Kaplan!

**NOTE:**

**-Rust’s ADBD:** 2 t – tb – 3 s – Dave Kaplan, p – bj – bb – d.

**-Johnson-Shirley’s ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 3 s – bj – bb – d.

003 ATLANTIC DANCE ORCHESTRA	New York,	June 6, 1922
Unknown – tpt; unknown – tpt; unknown – tbn; unknown – alt, sop; unknown – ten, sop;		
Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d.		
8479-B	Just Because You’re You – That’s Why I Love You	Edison 51016 not on LP/CD

Richard J. Johnson & Bernard H. Shirley: “NOTE: The Studio Cash Book states “Kaplan’s Orchestra.”

Right they are again. It’s Kaplan’s 3<sup>rd</sup> session as leader, and it’s his first one on which there’s only one title cut at his session. That title is “Just Because You’re You – That’s Why I Love You”, also recorded by Harry A. Yerkes’s S. S. Flotilla Orchestra, The All Star Trio And Their Orchestra and Sven Rūno’s Jazzband among others.

On this version, you can hear also the soprano sax duo on the 3<sup>rd</sup> chorus answered by the brass section. The verse, which is played twice, is a bit different from other versions, as it’s syncopated.

Dig also the syncopated piano from Kaplan himself, which shows that he follows the quasi-ragtime trend. And once again, the woodblocks are back on this fine arrangement made by Kaplan himself.

Good job for Kaplan’s boys here.

**NOTE:**

**-Rust’s ADBD:** 2 t – tb – 3 s – Dave Kaplan, p – bj – bb – d.

**-Johnson-Shirley’s ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 3 s – bj – bb – d.

004 ATLANTIC DANCE ORCHESTRA	New York,	June 22, 1922
Unknown – tpt; unknown – tpt; unknown – tbn; unknown – alt, sop; unknown – ten, sop (2);		
Dave Kaplan – p, arr, ldr; unknown – bjo;		
unknown – bb; unknown – d; unknown male (?Bud Kennedy) – voc; Russell Bennett (1), Lee Terry (2) - arr.		
8498-A-B	Neath The South Sea Moon (Intro. My Rambler Rose)	Edison 51008 not on LP/CD
8499-A-B-C	Georgette	Edison 51013 not on LP/CD

Richard J. Johnson & Bernard H. Shirley: "NOTE: The Studio Cash Book states "Kaplan's Orchestra"."

Kaplan's band strikes again. The instrumentation & personnel remain the same, but with a male vocal added for the 1<sup>st</sup> title. Its identity remains unknown, but the author suspects that it may be Bud Kennedy, who is listed as a possible candidate for the next session.

After the vocal refrain, an interpolation from "My Rambler Rose" is performed by the trombonist, to which the last chorus of "Neath The South Sea Moon" (with the male vocalist appearing again on bars 17 to 24) is performed by the full ensemble. That recording also uses the tune's stock arrangement from Russell Bennett (yes, he's the legendary Broadway orchestrator that collaborated with Jerome Kern), yet doctored up by Kaplan.

The 2<sup>nd</sup> title uses the tune's stock arrangement by Lee Terry, and once again, the male vocalist (possibly Kennedy) is heard to great effect. The woodblocks get a fun spotlight during the 1<sup>st</sup> 16 bars of the tune, alongside some fine moments from the ensemble to end.

**NOTE:**

**-Rust's ADBD:** 2 t – tb – 3 s – Dave Kaplan, p – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 3 s – bj – bb – d.

**005 ATLANTIC DANCE ORCHESTRA**

New York,

July 10, 1922

Unknown – tpt; unknown – tpt; unknown – tbn; unknown – alt; unknown – ten;

Dave Kaplan – p, arr, ldr; unknown – bjo;

unknown – bb; unknown – d; ?*Bud Kennedy* – voc (1).

8526-B If Winter Comes Edison 51018 not on LP/CD

8527 Those Longing For You Blues Edison 51017 not on LP/CD

Richard J. Johnson & Bernard H. Shirley: "NOTE: Edison 51018 as BROADWAY DANCE ORCHESTRA. Studio Cash Book states "Atlantic Orchestra (Kaplan) and Kennedy"."

The author only agrees with Johnson & Shirley's ADBORAF in the part of the Studio Cash Book (after all it was Kaplan's last session under this name before Louis Katzman eventually took it from September 27 of 1922 onwards, as the author covered it in a personnelography of Katzman's other sides for Edison (Broadway Dance Orchestra, Atlantic Dance Orchestra & the Charleston Seven)), as there's no copy to the author's view of Edison 51018 that shows BROADWAY DANCE ORCHESTRA as the name credit.

Still, that doesn't detract no one of the catchy rhythms heard on this session, at least on the 1<sup>st</sup> title from Melville Gideon.

Alongside the male vocalist possibly listed as Bud Kennedy, you can hear the proper sleigh bells & wind effects in the intro that appear again. And the woodblocks towards the end coupled with the sleigh bells are worthwhile, just to mention a few good things heard on that title.

Too bad there's no transfer or copy of the 2<sup>nd</sup> title available online, but at least, it shows that Kaplan was still in good form.

And before the next session starts, it's good to cite Johnson & Shirley's ADBORAF once more for the things that will come:

"The Studio Cash Book confirms Kaplan's involvement and it would seem the above five sessions were recorded by him with a studio band. He had several duties at the studio at this time, including audition pianist and arranger. At this point, Kaplan formed his orchestra The Melodist (q.v.) and may have taken the musicians used on the previous sessions."

**NOTE:**

**-Rust's ADBD:** 2 t – tb – 3 s – Dave Kaplan, p – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 3 s – bj – bb – d.

**006 KAPLAN'S MELODISTS**

New York,

July 31, 1922

Unknown – tpt; unknown – tpt; unknown – tbn; unknown – alt; unknown – ten;

Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d.

8552 Heart Of Virginia Edison 51028 not on LP/CD

8553 I Love Sweet Angeline Edison 51029 not on LP/CD

As no copy of the recordings mentioned on this personnelography isn't available online, nothing can be said regarding musical content or personnel. The only good thing that can be said is that this was Kaplan's debut with his band, now known as the Melodists.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**007 KAPLAN'S MELODISTS**

New York,

October 11, 1922

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop (2); unknown – ten, sop (1);

Dave Kaplan – p, arr, ldr; unknown (?*Harry Reser* or ?*John Cali*) – bjo;

unknown – bb; unknown – d, glockenspiel; Max Terr – arr (2).

8630 I Came, I Saw, I Fell Edison 51090 not on LP/CD

8631-A Kiss Mama, Kiss Papa Edison 51080 not on LP/CD

In contrast with the previous session, the 2 titles are available online. And upon aural listening, there's an smaller but important change in the personnel & instrumentation, with the 2<sup>nd</sup> trumpet omitted.

There's also a change in the trombone chair, and it's now in the capable hands of Eph Hannaford, a good friend that we have mentioned on the personnelographies of Louis Katzman (the one that includes his sides as Broadway Dance Orchestra, Atlantic Dance Orchestra & the Charleston Seven) and Nathan Glantz (the one regarding his sides as the Merry Sparklers).

To those who don't know about him, Hannaford (July 3 of 1887 – March 3 of 1946) played with the bands of Joseph Samuels (including his famous Syncop Jazz Band sides), Ben Selvin (from its foundation on 1919 to early October of 1923), the above mentioned Nathan Glantz, Bert Ambrose (prior to Ammy's move to the Mayfair Hotel on early 1927), Bob Haring, Max Terr and of course, our man Dave Kaplan.

Speaking of Glantz, he's the lead alto saxophone here, doubling on soprano sax for the 2<sup>nd</sup> title. Glantz is also responsible for

the fire-cracked alto sax obbligato behind the unknown tenor sax towards the end of the 1<sup>st</sup> title. No one has even spoken about the banjo played, but the banjo glissandos & breaks after the 2<sup>nd</sup> verse shows some of the characteristics typical of Harry Reser and John Cali, though their identity remains unknown. And last but not least, Kaplan himself is undoubtedly present, taking the piano chair as he did, and his piano solos on the 1<sup>st</sup> title shows that parodic quasi-ragtime trend typical of him. Though the rest of the personnel remains unknown, the 2 titles have good things worth of mentioned. For example, alongside Glantz's obbligato, the banjo glissandos & Kaplan's piano solos, the 1<sup>st</sup> title brings back the woodblocks for good measure, has a chorus before the 2<sup>nd</sup> verse played by the unknown tenor sax player on soprano sax & of course, it features the glockenspiel on at least the first chorus. On the 2<sup>nd</sup> title, which uses the tune's doctored up [stock arrangement from Max Terr](#), you can hear again fine work from the unknown tenor sax player with slap tongue answered by Nathan Glantz's alto sax, a superb stop-time banjo solo from either John Cali or Harry Reser and once again, a half chorus from the glockenspiel which also includes an obbligato from the tenor sax answered by Nathan Glantz's soprano sax plus the funny woodblocks in the last 8 bars of the rideout ensemble, coupled with the proper kissing effect from the drummer who later provides the crash cymbal that leads into the V7-I chords from the ensemble, which are the last notes of the arrangement. Kaplan must have chosen a great bunch of musicians for this session, and some of these will be with him for the next following sessions to come.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**008 KAPLAN'S MELODISTS**

New York,

October 30, 1922

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop (1); unknown – ten;

Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d, glockenspiel (2); R. D. Becker – arr (1).

8648-A-B-C Martha (Just A Plain Old Fashioned Name)

Edison 51083

not on LP/CD

8649-A-B-C The Young Rajah

Edison 51084

not on LP/CD

The personnel is clearly as for October 11 of 1922 with an unknown banjo that stays close to the written part.

The 1<sup>st</sup> title was written by Joe Sanders (later from the Coon-Sanders orchestra fame), and Kaplan's band uses the tune's [stock arrangement from R. D. Becker](#), but doctored up to showcase the talents of his sidemen. For example, hear Nathan Glantz's sappy alto sax taking the verse after the 1<sup>st</sup> chorus from the unknown tenor sax leading into the 2<sup>nd</sup> chorus (aka "special" chorus). After the 2<sup>nd</sup> verse, we hear the 2<sup>nd</sup> chorus, which features Eph Hannaford's trombone & Nathan Glantz's sappy alto sax & soprano sax quoting among others "Swanee River" & "Old Black Joe". The last chorus features the unknown tenor sax player with the straight muted trumpet obbligato (which is the one from the stock arrangement, and quotes "Rigoletto" with taste) with stop-time banjo solo in the bridge leading into the ending, which is the stock arrangement's intro reused before the band plays the last chords of the arrangement.

The 2<sup>nd</sup> title, which as the name implies, it has oriental overtones. Note the alto sax work from Nathan Glantz, Eph Hannaford's trombone with the sax section answering him, the woodblocks in the vamp, an stop time ensemble with banjo playing just the chords, the presence of the glockenspiel with the tenor sax melody plus Glantz's alto sax firecracking obbligato and a wonderful last chorus with Kaplan's quasi-ragtime breaks (once again with the tenor sax melody plus Glantz's alto sax obbligato) with woodblocks and the melody of the coda played by Nathan Glantz.

Once again, Kaplan takes the prize for a fine session.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**009 KAPLAN'S MELODISTS**

New York,

November 13, 1922

Unknown – tpt; Eph(riam) Hannaford – tbn; unknown – alt; unknown – ten, sop;

Dave Kaplan – p, arr, ldr; unknown (?Harry Reser or ?John Cali) – bjo; unknown – bb; unknown – d, sound effects (1).

8663-A-B-C The Cat And The Canary

Edison 51091

not on LP/CD

8664-A-B-C Somewhere In A Cottage For Two

Edison 51091

not on LP/CD

Personnel & instrumentation as for the October 30 of 1922 session.

The 1<sup>st</sup> title is full of fun. On that one, an unknown alto sax player who replaces Glantz also leads Kaplan & his boys through a fun ride with his alto sax, coupled with the appropriate cat & bird sound effects plus a wonderful soprano sax chorus from the unknown tenor sax player with trumpet & trombone background in octave unison (one of Kaplan's trademark arranging techniques) and a superb break from Kaplan's piano (in the usual quasi-ragtime trend) that leads from E flat major key back to G major key to the last ensemble chorus coupled with breaks from both saxes that leads to the coda.

The 2<sup>nd</sup> title has the same unknown alto sax player taking the 1<sup>st</sup> chorus after the verse played by the tenors. Dig out also Kaplan's quasi-ragtime piano solo in the bridge of the 2<sup>nd</sup> chorus played by the unknown tenor sax with straight muted trumpet obbligato. The unknown banjo on the stop-time bridge of the 3<sup>rd</sup> chorus may be either John Cali or Harry Reser, but this is a mystery that someday will be solved if time allows. The 4<sup>th</sup> chorus played by the unknown reeds with the unknown tenor sax lead with woodblocks in the bridge and the last 8 bars of the tune by the ensemble that end with Eph Hannaford's trombone glissando leading into the coda are 2 other highlights to be heard on this tune.

Kaplan has scored another touchdown on this session.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**010 KAPLAN'S MELODISTS**

New York,

December 11, 1922

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt; unknown – ten;

Dave Kaplan – p, arr, ldr; unknown (?Harry Reser or ?John Cali) – bjo; unknown – bb; unknown – d.

8687-A-B-C	That Dixie Melody	Edison 51113	not on LP/CD
8688-A-B-C	Spanish Rose (tango)	Edison 51117	not on LP/CD

Personnel is as for the October 30 of 1922 session.

On the 1<sup>st</sup> title, you can hear syncopated quotes from "Swanee River" (before Tommy Dorsey & Sy Oliver ever recorded it on 1939) alongside the 2<sup>nd</sup> verse played by the unknown banjoist with the horns providing the 2<sup>nd</sup> & 4<sup>th</sup> beats, a fine tenor sax straight solo with a firecracking trumpet obbligato with straight mute coupled with Eph Hannaford's trombone break and the last bars being played by the ensemble before launching into a coda that quotes the opening bars of "Old Black Joe" with some quote of "I Wish I Was In Dixie" thrown in as a comical touch.

The 2<sup>nd</sup> title it's the first Latin themed (or pseudo-Latin themed) tune that he ever recorded, and the arrangement sounds wonderful, with the appropriate castanets and some wonderful sax section work with the tenor sax player taking the melody followed by Nathan Glantz's alto sax obbligato and then doing the same but on the reverse. Ah, and that ritardando coda though, it's a wonderful way to end a chart like that.

Kaplan takes the cake again with the help of Glantz, Hannaford & the boys for good on this session, bringing some fine results.

#### NOTE:

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

011	<b>KAPLAN'S MELODISTS</b>	New York,	December 16, 1922
	Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt; unknown – ten; unknown – vln (2);		
	Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d, glockenspiel (1).		
8695-A-B-C	On A Moonlight Night (w)	Edison 51111	not on LP/CD
8696-A-B-C	Underneath The Mellow Moon (Intro. My Carolina Rose) (w)	Edison 51111	not on LP/CD

This session Kaplan's first session consisting entirely of waltzes.

The 1<sup>st</sup> title shows some nice saxophone duet work, with Nathan Glantz's sappy alto sax being prominently present on many moments. On that title you can hear some nice glockenspiel as well, and if that's not enough, dig out the banjo arpeggiated chords, which are provided here by John Cali, banjoist with Ben Selvin, Nathan Glantz, Sam Lanin, Joseph Samuels, the Grey Gull Studio Band, Willie Creager's band (which also recorded as The Ambassadors in some sessions for Vocalion) & many other stars.

The 2<sup>nd</sup> title is a nice Wendell Hall tune, and among the nicest moments, dig out for example the sax section on the 1<sup>st</sup> chorus, the violin on the 2<sup>nd</sup> one, the interpolation from "My Carolina Rose" played by the unknown tenor sax player with Glantz's sappy alto sax weaving in the harmony part before the 2<sup>nd</sup> verse played by the ensemble, the 3<sup>rd</sup> chorus by the sax section on bars 1-8 & 17-24 answered by Eph Hannaford's trombone with straight muted trumpet obbligato on bars 9-16 & 25-32 of the tune before the entire band reprises the last 8 bars of the tune for the last time.

The personnel remains the same, but with Cali.

Thus, another fine session for Kaplan's men.

#### NOTE:

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

012	<b>KAPLAN'S MELODISTS</b>	New York,	December 28, 1922
	Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt; unknown – ten;		
	Dave Kaplan – p, arr, ldr; unknown (?Harry Reser or ?John Cali) – bjo; unknown – bb; unknown – d.		
8803-A-B-C	Open Your Arms, My Alabamy	Edison 51120	not on LP/CD
8804-A-B-C	My Cuban Pearl (tango)	Edison 51117	not on LP/CD

Well, well, looks like we have arrived on time for another great Kaplan session.

The 1<sup>st</sup> title proves to be a funny one. Among the highlights you can find, you can hear excellent work from Glantz (pay attention to his firecracking alto sax obbligato behind the trombone before the last chorus), and also the fine banjo & snare drum solo work. And anyone can ask why a snare drum on an acoustical recording of the first title? Well, having in mind that there were some precedents such as the work of Tony Sbarbaro in the version of "Livery Stable Blues" (aka "Barnyard Blues") with the ODJB for Victor in 1917, for example, it is possible that Kaplan was aware of this and decided to include the snare drum as part of his arrangement. The work of the drummer in the first title with that snare drum is in itself extraordinary and unusual, yet its done in a quasi-military way.

As for the banjoist's identity, the author lists 2 possible candidates, which are John Cali and Harry Reser, but that's a mystery that will remain unsolved unless somebody comes with an idea regarding the identity of the banjoist on that title & the 2<sup>nd</sup> one from this session.

The 2<sup>nd</sup> title sounds more like an habanera than a tango, but its still so good. Dig out the sax duet work from Nathan Glantz & the unknown tenor sax player, the verse played by Nathan Glantz's sappy alto sax with Eph Hannaford's trombone playing the counter melody, and of course, the appropriate castanets as usual.

It never gets old when any of the readers get to hear a session like this one.

#### NOTE:

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

013	<b>KAPLAN'S MELODISTS</b>	New York,	January 13, 1923
	Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop (2); unknown – ten;		
	Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d.		
8817-A-C	The Charleston Blues	Edison 51130	not on LP/CD

Kaplan brings the house down here. The personnel is as for December 16 of 1922, including Glantz, Hannaford & Cali apart from Kaplan himself.

The 2 titles show that Kaplan's Melodists retained the same enthusiasm from the first sessions.

For example, the 1<sup>st</sup> title (composed by Dave Braham for Edward Harrigan's musical play "McSorley's Inflation" on 1882, listed in the label of Edison 51130 as "The McSorley's", the other well-known name of that play) shows a lot of fun, with the leader bringing back his quasi-ragtime piano solo back to the forefront with the snare drum's support, and John Cali gets to shine with a banjo solo of his own. Add to this the woodblocks and you'll have a fun side, with Nathan Glantz bringing up his sappy alto sax for several fun moments on that arrangement of the Dave Braham tune, a forgotten but fantastic multi-themed tune with a military feel in the structure.

The 2<sup>nd</sup> title was a bit more known, as it was recorded for Victor by Zez Confrey's orchestra. Kaplan was no less, and he had the luck of recording that title. Among the many highlights of that title, you can hear Nathan Glantz's sappy alto sax obbligato behind the tenor sax's melody of the 2<sup>nd</sup> chorus answered by John Cali's banjo, Glantz's own soprano sax in the 2<sup>nd</sup> verse, the stop-time chorus of the ensemble answered by Kaplan's downward glissandos followed by the tenor sax melody, and Eph Hannaford's straight trombone solo with a firecracking trumpet obbligato answered by Cali's banjo before the last 8 bars of the last chorus brought by the ensemble. Kaplan's men have done a wonderful job here again.

#### NOTE:

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

#### 014 KAPLAN'S MELODISTS

New York,

January 19, 1923

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, cms; unknown – ten, sop (1);

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d, glockenspiel (1).

8822-A-C Songs Of Other Days (w) – waltz medley

Edison 51125

not on LP/CD

8823-A-C Come Back To Erin (Intro. Old Irish Melodies) (w) – waltz medley

Edison 51125

not on LP/CD

2 exquisite waltzes are back again in this session.

On the first title, a great medley of waltzes, including a chorus "In The Good Old Summertime" played by Nathan Glantz's C-melody sax among the highlights, plus the glockenspiel and John Cali's banjo behind the unknown tenor sax. (JSLas2: If any of you know the other melodies heard on this medley, don't hesitate to tell it, please.)

The 2<sup>nd</sup> title is a waltz medley which includes "Come Back To Erin" as a waltz plus other Irish traditional melodies (JSLas2: Attention, readers. Can any of you identify them? You are encouraged to do so if you can.). Among the highlights, you can find the main melody of "Come Back To Erin" being carried by the unknown tenor sax plus Glantz's C-melody sax playing the harmony notes, for example.

Kaplan has done a fine job again.

#### NOTE:

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

#### 015 KAPLAN'S MELODISTS

New York,

February 3, 1923

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop (2); unknown – ten;

Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d, ?*slapstick* (1), chimes (1), glockenspiel (1).

8837-A-B-C Everything's K.O. In K.Y.

Edison 51073

not on LP/CD

8838-A-B-C The Pelican

Edison 51132

not on LP/CD

Kaplan gets back to the foxtrot boat on this fun session.

The 1<sup>st</sup> title (also recorded by Paul Whiteman for Victor) its full of surprises, such as the 1<sup>st</sup> chorus played by the unknown tenor sax player with woodblocks answered by the ensemble, the banjo solo which is here from the unknown player, and it's backed by what appears to be a musical slapstick, the syncopated interpolation of "Darling Nellie Gray" and the last chorus consisting of Eph Hannaford's trombone solo with the unknown trumpeter's obbligato and of course, the coda that starts quoting "My Old Kentucky Home" to finish it with the last 4 bars of the melody.

The 2<sup>nd</sup> one is the famous "Pelican" french foxtrot from Clapson (who composed it on 1919), played with vigour, and with the highlights of Glantz's sappy alto & soprano saxes to the fore & the woodblocks bringing the fun way up there.

Good job for the boys here.

#### NOTE:

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

#### 016 KAPLAN'S MELODISTS

New York,

February 13, 1923

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop; unknown – ten;

Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d; unknown – sound effects (1); Mornay D. Helm – arr (1).

8843-A-B-C

You Tell Her – I Stutter

Edison 51060

not on LP/CD

8844-A-B-C

Hoptown China Hop

Edison 51060

not on LP/CD

The personnel & instrumentation still remain as for the February 13 of 1923 session, and the fun is still here, as you can hear on the 2 titles covered this session.

On the 1<sup>st</sup> title, Kaplan uses the tune's doctored up [stock arrangement of Mornay D. Helm](#), but with an intro added, the special chorus (known as "Optional Chorus" in the stock arrangement) altered on the last 16 bars to feature the sound effects & banjo before the 2<sup>nd</sup> verse and Nathan Glantz's sappy alto sax doing the laughing effect in the intro, the interlude before the 2<sup>nd</sup> verse & the coda and doubling on soprano sax, among the great things heard on that recording.

The 2<sup>nd</sup> title is a pseudo-oriental melody from Billy Baskette, and the arrangement is a showcase for Nathan Glantz's sappy alto sax (again, doubling on soprano sax), the woodblocks & gong from the unknown drummer, and of course, Eph Hannaford's trombone solo (a straight reading of the melody) plus the straight muted trumpet obbligato.

Kaplan sure knew how to bring the talents of his musicians on sessions like this one.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**017 KAPLAN'S MELODISTS**

New York,

February 17, 1923

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, cms (1), sop (2); unknown – ten;

Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d, glockenspiel (1); Louis Katzman – arr (1).

8852-A-B-C When Will The Sun Shine For Me? Edison 51060 not on LP/CD

8853-A-B-C What's Your Hurry? Edison 51060 not on LP/CD

Kaplan's band is once again on top form on this session.

Personnel is the same as for February 17 of 1923, and the overall feeling is so good.

On the 1<sup>st</sup> title (which uses the tune's doctored up [stock arrangement from Louis Katzman](#)), Kaplan shows that he was capable of creating a superb intro reminiscent of a rainy storm before the calm that first appears with the 1<sup>st</sup> verse (played by Eph Hannaford's trombone) giving away into a peppy arrangement that also features the work of Nathan Glantz (doubling on C-melody sax) & the unknown tenor sax, coupled with some nice glockenspiel & a superb trumpet and trombone octave unison present on several times (after all, this was one of Kaplan's trademark arranging techniques, which are displayed on the fore on this & the 2<sup>nd</sup> title).

The 2<sup>nd</sup> title is a fun ragtime influenced foxtrot from Effie F. Kamman of "Dance Of The Brownies" fame (if you want the sheet music of Kamman's piece on its original piano form, here's the link:

<https://oregondigital.org/downloads/oregondigital:2514nk502>), and Kaplan gives it a reworked treatment, which turns out

to be a showcase for Nathan Glantz's sappy alto sax doubling on soprano sax, coupled with trumpet & trombone in octave unison & the unknown tenor sax player, all of it with great results.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**018 KAPLAN'S MELODISTS**

New York,

February 23, 1923

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, cms; unknown – ten;

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d, glockenspiel, chimes (1).

8858-A-B-C Honeymoon Chimes (w) Edison 51062 not on LP/CD

8859-A-B-C I'm Drifting Back To Dreamland (w) Edison 51062 not on LP/CD

On this session, Kaplan brings back the waltzes to the fore.

On the 1<sup>st</sup> title (a famous Robert King waltz), Kaplan shows again his arranging skills, bringing memories of some Viennese waltzes, coupled with the work of the unknown tenor sax melody plus Nathan Glantz's sappy alto sax playing the harmony part, John Cali's banjo on the 2<sup>nd</sup> chorus answering the saxes and also, a great use of the glockenspiel & chimes as well.

Add to this Kaplan's chime effect intro with the piano both on the intro & the coda, and you'll have a nice arrangement.

On the 2<sup>nd</sup> title, I encourage you to dig out the glockenspiel on the 1<sup>st</sup> chorus played by the unknown tenor sax answered by the trumpet & trombone unison & the interpolation of "Beautiful Dreamer" (composed by Stephen Foster) inserted for good measure, plus the tenor sax & glockenspiel melody on the last chorus.

No wonder why the 2<sup>nd</sup> tune also became popular among early jazz collectors & musicians thanks to Jimmie Noone's version for Brunswick in foxtrot tempo.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**019 KAPLAN'S MELODISTS**

New York,

March 9, 1923

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop (2); unknown – ten, alt;

Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d, sandpaper (1), chimes (2); unknown – shout effects (1).

8874-A Keep Off My Shoes Edison 51072 not on LP/CD

8875-A Chimes (Fox Trot De Las Campanas) Edison 51072 not on LP/CD

The following titles heard here show that Kaplan was still retaining the fun heard here, though the banjoist here is unknown. On the 1<sup>st</sup> title from Charles & Harry Tobias that they composed alongside George J. Bennett, and recorded among others by the British Hurlingham Club Orchestra directed by Bernard Filer (with Nat Star & Stan Greening) & Paul Whiteman's Orchestra (sadly rejected), there are many fine moments, such as the sax section work from Nathan Glantz & the unknown tenor sax player (on the 2<sup>nd</sup> verse), without forgetting the sandpaper in the interlude before the chorus (the one before the 2<sup>nd</sup> verse) & the last half chorus from the unknown drummer, who also provides a superb snare drum solo answered by Nathan Glantz's sappy alto sax. And also, the shout effects are a great touch. The identity of the man who provided the sound effects remains unknown, however.

And if that's not enough, Kaplan manages to get the brilliance of the 2<sup>nd</sup> title, which is a great fox trot from Catalonian composers Vicenç Pastallé & Joan Viladomat that was popular in Spain in the late teens and early 20s (<http://bdh.bne.es/bnearch/Search.do?sort=&field=todos&text=Fox+trot+de+las+campanas&showYearItems=&exact=on&textH=&advanced=false&completeText=&pageNumber=1&pageSize=30&language=es&autor=Pastallé%2C+Vicente&autor=Viladomat%2C+Juan&fechaDesde=&fechaHasta=>), and of course, crossed the Atlantic Ocean on this session thanks to Kaplan himself, whose version is a very original one. Kaplan's arrangement of that tune from Viladomat & Pastallé starts with a quote from "Three Blind Mice" (the popular British nursery rhyme, of course) on the 1<sup>st</sup> four bars, and 4 bars of ensemble playing, it gets into the A strain, which here was played by Nathan Glantz (who of course recorded it for Gennett too) & the unknown tenor sax player on the first time punctuated by wood blocks. The unknown tenor sax player takes over the melody of the A strain on the 2<sup>nd</sup> time, and Glantz brings his soprano sax to the fore on the B strain of the tune. And wow, we get in the Trio strain played by the ensemble plus the appropriate chimes. That's repeated twice. If you want a copy of the sheet music of that tune, the National Library of Australia holds one which can be seen in PDF, of course (<http://nla.gov.au/nla.obj-171707189/view?partId=nla.obj-171707303#page/n1/mode/1up>).

What's the result of those recordings of the 2 titles? We have another fun session from Kaplan's band.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**020 KAPLAN'S MELODISTS**

New York,

March 26, 1923

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop; unknown – ten, sop;

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d, glockenspiel (1), train effects (2).

8891-A-C Sun-Kist Rose

Edison 51150

not on LP/CD

8892-B-C Seven Or Eleven (My Dixie Pair O'Dice)

Edison 51143

not on LP/CD

Personnel is as for March 9 of 1923, but with John Cali returning here for good measure.

Indian overtones can be heard on the 1<sup>st</sup> title, which also features the soprano sax duo of Nathan Glantz & the unknown tenor sax player & a nice glockenspiel. Also featured is a chorus that consists of a trumpet solo (possibly written) answered by Eph Hannaford's trombone.

The 2<sup>nd</sup> title quotes "I Wish I Was In Dixie" in the intro with train effects (including the train whistle) added on the fore. The first chorus features the unknown tenor sax player playing the melody as written with Nathan Glantz's sappy alto sax in the middle 8 bars.

Another triumph scored by Kaplan's men.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**021 KAPLAN'S MELODISTS**

New York,

April 2, 1923

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt; unknown – ten;

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d.

8901-B-C Two Hearts In Tune (w)

Edison 51146

not on LP/CD

8902-C Goodnight (w)

Edison 51146

not on LP/CD

As no copy of the recordings mentioned on this personnelography isn't available online, nothing can be said regarding musical content or personnel.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**022 KAPLAN'S MELODISTS**

New York,

April 17, 1923

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt; unknown – ten;

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d.

8930-A-B-C Down Among The Sleepy Hills Of Tennessee

Edison 51161

not on LP/CD

8931-A-C A Kiss In The Dark (Intro. Weaving My Dreams) (w)

Edison 51161

not on LP/CD

This is Kaplan's first session on which he records a fox trot and a waltz.

On the 1<sup>st</sup> title, there's a lot of great moments to be found, such as the banjo work by John Cali, who manages to take a solo

on that title. Also, dig out the unknown tenor saxophone player in the 2<sup>nd</sup> verse, and Kaplan's quasi-ragtime styled piano on the patter (which gets played twice).

The 2<sup>nd</sup> title is the famous Victor Herbert waltz from his musical comedy "The Orange Blossoms", and Kaplan's band follows the [publisher's stock arrangement](#), with the unknown tenor sax taking the melody on the first chorus & the first 16 bars of the last chorus plus the tune "Weaving My Dreams" being interpolated thanks to the sax duet of Nathan Glantz's sappy alto sax & the unknown tenor sax player.

A toast for Kaplan's men for a relaxed session.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**023 KAPLAN'S MELODISTS**

New York,

April 24, 1923

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt; unknown – ten;

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d, glockenspiel (1).

8942-A-B-C Other Lips Edison 51163 not on LP/CD

8943-A-B Don't Cry Swanee Edison 51162 not on LP/CD

Personnel for this session is the same one as for April 17 of 1923.

On the 1<sup>st</sup> title written by Oliver Wallace (who penned the famous hit "Hindustan" and later worked for Disney) & Mort Harris, get a load of the 2<sup>nd</sup> verse featuring banjo breaks from John Cali on the first bars, and a fine return from the glockenspiel, which takes a half chorus.

The 2<sup>nd</sup> title comes from the pens of Al Jolson, B. G. "Buddy" DeSylva & Con Conrad, and it appeared on the Sigmund Romberg & Harold R. Atteridge musical play "Bombo", starred by Al Jolson, of course. After the "Swanee River" quotes in the intro & the verse, the unknown tenor sax player takes the melody of the 1<sup>st</sup> chorus with the ensemble on the bridge. Following this, we get to hear John Cali's banjo supported by the ensemble taking the 2<sup>nd</sup> chorus with the bridge played by the sax section led by Nathan Glantz's sappy alto sax. Glantz doubles on soprano sax alongside the unknown player to take charge of the patter, before the interlude by John Cali's banjo, with the sax section appearing for the 2<sup>nd</sup> time. The intro & verse are repeated thereafter, and of course, we hear the 3<sup>rd</sup> & last chorus by the unknown tenor sax player with Glantz's sappy alto sax in the 1<sup>st</sup> sixteen bars of the tune, the entire ensemble on the bridge, the sax section on bars 25-28 before the ensemble finishes the arrangement & the tune, closing it with a crash cymbal.

Once again, Kaplan gets away with it on this session, in the good sense.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**024 KAPLAN'S MELODISTS**

New York,

May 3, 1923

Jules Levy Jr. – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, clt; unknown – ten;

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d; ensemble chorus – vocal breaks (2).

8957-A-B-C Constantly Edison rejected not on LP/CD

8958-A-B-C Papa Better Watch Your Step Edison 51172 not on LP/CD

Though the 1<sup>st</sup> title was rejected, the opposite happens with the 2<sup>nd</sup> one, which was the only one issued on this session.

As you may know, that tune was written by Bud Cooper & Gilbert Wells on 1923

(<https://digitalcommons.library.umaine.edu/cgi/viewcontent.cgi?article=4552&context=mmb-vp>), and many early jazz fans & collectors know that it was recorded among others by Perry Bradford's Gulf Coast Seven for Columbia, Bob Causer's Collegians for Victor, Sophie Tucker for Okeh with the Rega Orchestra & Joseph Samuels's band for the Plaza group (later known as ARC). Perhaps the tune's most famous version was that of Fats Waller, who did a piano roll of it for QRS around July of 1923. On that title, Kaplan's band uses the publisher's doctored up stock arrangement.

Among the many highlights you can find, there's Nathan Glantz's 14 bar hot clarinet solo with snare drum backing. And if that's not enough, the lead trumpet changes here, and its now in the capable hands of Jules Levy Jr. (who was alongside Hannaford on the Joseph Samuels version). Dig out the patter, on which Levy Jr. uses the wah-wah mute on the 1<sup>st</sup> 8 bars, to which John Cali showcases his chordal banjo voicings on the 2<sup>nd</sup> 8 bars before the last ensemble chorus (with Glantz's sappy alto sax breaks on bars 11 & 12).

In spite of the fact that the 1<sup>st</sup> title was rejected, Kaplan has done an amazing job on this session, and it shows that Kaplan was able to embrace the hot jazz idiom in occasions like this one.

Touchdown for Kaplan's men.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**025 KAPLAN'S MELODISTS**

New York,

May 17, 1923

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop (1); unknown – ten;

Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d.

8985-B-C Ritzi Mitzi (A Snappy, Peppy Ditty) Edison 51177 not on LP/CD

8986-A-B-C Now That I Need You You're Gone Edison 51178 not on LP/CD

Personnel is now as for April 24 of 1923, with an unknown banjo instead of Cali.

Though there's no online transfer of the 2<sup>nd</sup> title, we're lucky to know that the opposite is true with the first title.

Dig out the interpolation of Offenbach's "Galop Infernal" (aka the Can Can) from "Orpheus In The Underworld" by Nathan

Glantz's soprano sax. And of course, the snare drum rolls in the ensemble choruses are clearly audible on that arrangement. And once again, Kaplan scores another triumph for good measure.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**026 KAPLAN'S MELODISTS**

New York,

May 29, 1923

Herman "Hymie" Farberman – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop; unknown – ten;

Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d.

8999-A-B-C I Can't Forget You

Edison 51182

not on LP/CD

9000-A-B-C Night After Night

Edison 51181

not on LP/CD

It seems that Kaplan is on the attack for this session, positively speaking, now that he has brought Herman "Hymie"

Farberman for the first time. In fact, is Farberman's first session with Kaplan's band here.

On the 1<sup>st</sup> title (written by Harry Akst), we get to hear a superb verse followed by the first chorus of the unknown tenor sax answered by the brass section with Nathan Glantz's sappy alto sax bridge. This is followed by the 2<sup>nd</sup> chorus which has Nathan Glantz's soprano sax soaring over an octave unison passage by the brass section. After the 2<sup>nd</sup> verse, we have a superb trick chorus between the brass & saxophone sections on the 1<sup>st</sup> bars followed by Kaplan's piano solo plus the brave ensemble in the bridge led by Farberman's trumpet coupled with woodblocks. The last chorus is a reprise of the 1<sup>st</sup> chorus that finishes with a nice cymbal crash.

On the 2<sup>nd</sup> title (written by George W. Meyer) Kaplan's men navigate through a wonderful melody with no extra charge. The 2 verses played by the unknown tenor sax player & Nathan Glantz's soprano sax chorus are among the finest moments in music. And if that's not enough, Herman "Hymie" Farberman takes superb hot trumpet solo with straight mute followed by an interlude played by the unknown tenor saxophonist with Kaplan's piano in music box mode and later on, Eph Hannaford bringing it all on the last chorus.

Good job, Mr. Kaplan!

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**027 KAPLAN'S MELODISTS**

New York,

June 12, 1923

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop (2); unknown – ten, alt (2);

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d;

**Gilbert Girard** – barnyard imitations (1); Lee Terry – arr (2).

9022-A-B-C The Duck's Quack (A Barnyard Jazzboree)

Edison 51189

not on LP/CD

9023-A-C Annabelle

Edison 51190

not on LP/CD

Kaplan's men are the same as for May 17 of 1923, but with John Cali's banjo returning here. Add to this that we are lucky to have an special guest in the person of recording pioneer & animal impersonator Gilbert Girard ([he appeared alongside vocalist & vaudeville artist Lalla Selbini \(yes, the same lady from the Great Selbinis\) on October of 1912 in the King's Theatre from Edinburgh, Scotland](#)), who shows his talents to a higher degree, as it can be heard on the first title (also recorded by the California Ramblers for Pathé & the Cotton Pickers for Brunswick among other artists), on which he imitates a duck, a hen, a little chicken, a rooster, a turkey, a crow, a cow, a horse, a donkey, a cat & a dog. Alongside the above mentioned imitations from Girard, the intro consisting of a diminished chord played by the ensemble on bars 1 & 3 resembling a train whistle, the great work of Nathan Glantz's sappy alto sax on the last 16 bars of the 1<sup>st</sup> chorus, Eph Hannaford's trombone breaks in the 2<sup>nd</sup> verse and the wood blocks made this version of that title a fun one.

On the 2<sup>nd</sup> title (also recorded by Arthur Lange, Brooke Johns, Ben Selvin, Otto Dobrindt's band (as the Saxophon Orchester Dobbri), etc.), Kaplan has the good advantage of doctoring up the tune's stock arrangement of Lee Terry to show the talents for the leader himself on his quasi-ragtime piano playing style taking the 2<sup>nd</sup> chorus, Nathan Glantz bringing his soprano sax on the 3<sup>rd</sup> chorus, the unknown tenor sax player taking the 4<sup>th</sup> chorus (which is the stock arrangement's special chorus) before the last half chorus that leads into a coda consisting of Kaplan's piano playing a descending major scale with the chime effect, Eph Hannaford's trombone glissando leading into the last chords of the arrangement by the ensemble with a cymbal crash.

One word to describe this session: excellent.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**028 KAPLAN'S MELODISTS**

New York,

July 3, 1923

Jules Levy Jr. – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, cms (2); unknown – ten, sop (2), alt (2);

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d, glockenspiel.

9057-B We Two Edison 50941 not on LP/CD

9058-A-B-C Chick-a-dee Edison 51172 not on LP/CD

Kaplan has a superb time again here, and Jules Levy Jr. has returned here for good measure.

The 1<sup>st</sup> title was composed by Rudolf Friml for the Al Goodman musical "Dew Drop Inn". Among the highlights of that title, you can hear the stop time banjo breaks from John Cali on the 2<sup>nd</sup> chorus & some nice work from the glockenspiel on the 3<sup>rd</sup> chorus played by the unknown tenor sax player (with Glantz's sappy alto sax on the last bars of that chorus).

The 2<sup>nd</sup> title (recorded by the International Novelty Orchestra for Victor & Walter “Gus” Haenschen as Carl Fenton for Brunswick among others) features Nathan Glantz’s C-melody sax on the 1<sup>st</sup> chorus and also leading the sax section on the 2<sup>nd</sup> chorus with the unknown tenor sax player (who doubles on alto sax & soprano sax for that title), Kaplan’s piano taking the chorus with additional support from the glockenspiel and the chase chorus between Jules Levy Jr.’s trumpet with wah-wah effects made with his own hands & Eph Hannaford’s trombone after the 2<sup>nd</sup> verse are among the best moments of that title

**NOTE:**

**-Rust’s ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley’s ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**029 KAPLAN’S MELODISTS**

New York,

July 13, 1923

Jules Levy Jr. – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, ten (1); unknown – alt;

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d, glockenspiel (1).

9073-A-B-C Tell Me A Story Edison 51203 not on LP/CD

9074-A I’m Going Back To My Mammy Edison 51203 not on LP/CD

Though no transfer of the 2<sup>nd</sup> title isn’t available online, we’re lucky that the opposite is true with the 1<sup>st</sup> title.

On that one, dig out the wonderful 1<sup>st</sup> chorus by Nathan Glantz’s tenor sax with John Cali’s romping rollicking banjo jivin’ along, the 2<sup>nd</sup> chorus which is a trick chorus (or proto-call and response) between the brass section (led by Jules Levy Jr.’s trumpet & Eph Hannaford’s trombone) & sax section), the 2<sup>nd</sup> verse played by Glantz, again with John Cali’s romping rollicking banjo jivin’ along that leads in the last chorus, which consists of Glantz & the glockenspiel playing the 1<sup>st</sup> 8 bars of the A section followed by the ensemble on the last 8 bars on the B section, Glantz & the glockenspiel taking the 1<sup>st</sup> 8 bars of the 2<sup>nd</sup> A section that are followed by the last 8 bars (which are the C section) played by the ensemble that bring this wonderful story to a good end with crash cymbal included at no extra charge.

Verdict: Kaplan gets the 1<sup>st</sup> prize again.

**NOTE:**

**-Rust’s ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley’s ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**030 KAPLAN’S MELODISTS**

New York,

August 2, 1923

Herman “Hymie” Farberman – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, ten, sop (2);

unknown – ten (2), alt; Dave Kaplan – p, arr, ldr; unknown – bjo;

unknown – bb; unknown – d, sound effects (1), castanets (2); unknown female – voc (1).

9112-A-B-C Roll Along, Missouri (w) Edison 51225 not on LP/CD

9113-A-B-C Marcheta (A Love Song Of Old Mexico) (Intro. A Night In Granada) Edison 51230 not on LP/CD

Richard J. Johnson & Bernard H. Shirley: “NOTE: Edison 51225, 51230, Blue Amberol (cylinder) 4808 & 4813 as McNALPAK’S DANCE ORCHESTRA.”

This is the first of 2 sessions by Kaplan’s Melodists which gets issued under the name McNalpak’s Dance Orchestra. As expected, Kaplan manages to craft 2 superb sides here. Personnel reverts to that of May 17 of 1923, but with Herman “Hymie” Farberman’s snappy trumpet instead of Jules Levy Jr., and although there’s no improvised solo, the tone & attack of the trumpeter on this session are compatible with Farberman’s playing, and it can be detected on the 1<sup>st</sup> title.

That 1<sup>st</sup> title is Maurice K. Jerome’s “Roll Along Missouri” and of course, on Kaplan’s recording, Glantz’s tenor sax shines on the 1<sup>st</sup> chorus with the unknown alto saxophonist taking the harmony part answered by the straight-muted brass section, followed by a female vocalist humming in the 2<sup>nd</sup> chorus answered by the brass section in octave unison. The intro is repeated again for the 2<sup>nd</sup> verse by the ensemble & the same 2 first choruses before the brass section returns from bar 17 to the end tackling the last half chorus finishing in a nice ritardando.

The bird sound effects are definitely welcome here.

The 2<sup>nd</sup> title is the famous Victor Schertzingertune with a latin tinge, present in the whole arrangement (probably the publisher’s stock arrangement of the foxtrot version) throughout with the presence of the castanets. And if that’s not enough, Glantz showcases his abilities with the alto, tenor & soprano saxes as well. So does the unknown tenor sax player, who doubles on alto sax as well. And get also ready for the interpolation of “A Night In Granada” by spanish composer José Serrano (whose real name was José Calixto Serrano Simeón). The banjo arpeggios are worth of many listenings.

On that recording of the 2<sup>nd</sup> title, Kaplan shows that he was also capable of introducing spanish & latin-american rhythms on his arrangements, given the fact that there was a trend of spanish-american rhythms being present in the musical spectrum, thus it can serve as an example of latin tinge being used in a dance band-jazz arrangement, but small.

**NOTE:**

**-Rust’s ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley’s ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**031 KAPLAN’S MELODISTS**

New York,

October 1, 1923

Herman “Hymie” Farberman – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, cms, bcl (1), sop (2); unknown – ten, alt, sop; Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d, bird sound effects (1); Frank E. Barry – arr (1).

9184-A-B-C Love Tales Edison 51253 not on LP/CD

9185-A-B If I Knew You Then As I Know You Now Edison 51252 not on LP/CD

Another impressive session by Kaplan’s Melodists is in order after 1 month & a day of absence, and the resulting 2 titles show that they’re still in top form.

On the 1<sup>st</sup> title, which uses the tune’s stock arrangement by Frank E. Barry, we have the good luck of listening Nathan Glantz’s virtuoso work with the bass clarinet and the unknown 2<sup>nd</sup> saxophonist using his soprano sax on the 3<sup>rd</sup> chorus (with

the trumpet & trombone in octave unison, the trademark arranging technique from Kaplan) in addition to his tenor & alto saxes. And of course, the bird effects in the intro and Kaplan's piano with the chimes effect before the 1<sup>st</sup> verse are 2 nice surprises to be found.

The 2<sup>nd</sup> title (which of course has been reissued in Oriole 1002

(<http://www.78rpm.net.nz/78s/late78s/Late%2078rpm%20records.pdf>) has a trumpet fanfare in the intro before the verse.

The first chorus handled by the sax section with the straight muted brass section in the bridge features the unknown 2<sup>nd</sup> saxophone on alto sax taking the lead & Glantz's C-melody sax in charge of the harmony part. Then there comes the 2<sup>nd</sup> chorus, which is a syncopated version of the melody by the brass section in open horn, answered by the saxes and with a chordal banjo solo in the bridge that is played by no one and no other than John Cali! Glantz's soprano sax on the 2<sup>nd</sup> verse before going back to the E flat major key, where Glantz plays his C-melody sax on the 3<sup>rd</sup> chorus, with Kaplan's quasi ragtime piano solo surfing the bridge. And finally, the 4<sup>th</sup> and last chorus, which is the melody by the ensemble with trumpet breaks from no one and no less than Herman "Hymie" Farberman (it was of course his 3<sup>rd</sup> session with Kaplan) and John Cali's romping rollicking banjo back in the bridge, which later on brings to the coda.

#### NOTE:

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

#### 032 KAPLAN'S MELODISTS

New York,

October 4, 1923

Jules Levy Jr. – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, ten, sop (1); unknown – ten, alt, sop (1);

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d; *Charles Hart* – voc (2).

9189-A-B-C Dreamy Melody (Intro. Rocky Mountain Moon) (w) Edison 51256 not on LP/CD

9190-A-B-C What Do You Do Sunday, Mary? Edison 51255 Diamond Cut DCP-307D

Richard J. Johnson & Bernard H. Shirley: "NOTE: Edison 51255, 51256 and Blue Amberol 4816 as McNALPAK'S DANCE ORCHESTRA." [Comment from JSLas2: The 2<sup>nd</sup> title was also issued on Edison Blue Amberol 4820 also as McNALPAK'S DANCE ORCHESTRA.]

This is the 2<sup>nd</sup> & last session by Kaplan's Melodists that went issued as McNalpak's Dance Orchestra.

And here, the 2 titles are available for listening.

Of course, Jules Levy Jr. is back as the lead trumpet for good measure here. Thus we get to hear the famous brass section duo of Levy Jr. & Hannaford, who in the author's opinion were clearly good friends.

On the 1<sup>st</sup> title, a nice little waltz by Clayton Naset (pianist & composer of "Susie" (yes, the one played by the Wolverine Orchestra with Bix Beiderbecke) among other hits), the verse is played by the unknown 2<sup>nd</sup> sax player on alto sax & Glantz's tenor sax. The 1<sup>st</sup> chorus is played by the ensemble with the straight muted brass section, followed by a 2<sup>nd</sup> chorus by the sax section with Glantz's tenor sax lead and the unknown man on alto sax taking the harmony part answered by the brass section with open horn. They later modulate from F major key to E flat major key to play 2 choruses from "Rocky Mountain Moon", the 1<sup>st</sup> one by the soprano sax duo of Nathan Glantz & the unknown 2<sup>nd</sup> saxophonist on the 1<sup>st</sup> 16 bars followed by the brass section on the last 16 bars, and the 2<sup>nd</sup> one by the unknown 2<sup>nd</sup> saxophonist on tenor sax with the glockenspiel's punctuations before going back to F major key for a last ensemble chorus of "Dreamy Melody". Also prominent on that arrangement is John Cali's romping rollicking banjo.

The 2<sup>nd</sup> one is the famous "What Do You Do On Sunday, Mary?" from the Stephen O. Jones musical "Poppy" (also recorded among others by Paul Whiteman's Orchestra for Victor). And Kaplan's band renders it with the highest grade of enthusiasm.

From the intro to the coda, their enthusiasm is clear. It can be heard on the 1<sup>st</sup> chorus of the tune after the verse, played by Glantz's tenor sax (on bars 1 to 8, bars 17 to 24 & bars 29-30 of the tune) and joined by the unknown 2<sup>nd</sup> saxophonist on bars 9 to 16 & bars 25 to 28 of the tune with the brass section with straight mutes. After that chorus, we get to hear a male vocal refrain not listed on either Rust's ADBD or Johnson-Shirley's ADBORAF or even the DAHR. There's nothing regarding the male vocalist's identity, but the author suspects that it's probably Charles Hart.

Back to the arrangement, after the vocal chorus, we get to hear the 2<sup>nd</sup> verse, which is definitely hot thanks to Jules Levy Jr.'s trumpet, who manages to syncopate the melody and John Cali's romping rollicking banjo joins the party on that verse. We get to the 3<sup>rd</sup> chorus, which is an improvised bass clarinet solo from Nathan Glantz answered by the ensemble. And the last chorus is starred to a high degree by John Cali's banjo bringing his use of chordal voicings answered by the ensemble with Levy Jr.'s trumpet making the melody hotter than usual.

No wonder why the 2<sup>nd</sup> title was reissued on the Diamond Cut compilation "Edison Diamond Disc – Fox Trots" (Diamond Cut DCP-307D) way back on 1999.

Once again, we see a touchdown for Kaplan's men who did a very good job.

#### NOTE:

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

#### 033 KAPLAN'S MELODISTS

New York,

October 18, 1923

Jules Levy Jr. – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop, ten (1), cms (2); unknown – ten, alt, sop (2);

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d, sound effects, glockenspiel (2).

9211-A-B-C You've Simply Got Me Cuckoo Edison 51273 Diamond Cut DCP-307D

9212-A-B-C Sweet Butter Edison 51273 Diamond Cut DCP-307D

Alongside from "What You Do Sunday, Mary?", this is the first & only full session from Dave Kaplan's Melodists to be reissued on the Diamond Cut compilation "Edison Diamond Disc – Fox Trots" (Diamond Cut DCP-307D), and also the only one to be reissued commercially in the present day.

That session is clearly one of Kaplan's finest sessions, due to the excellent wide array of talents present here. And 2 takes of each title are also available online (both on Century Old Sounds & Turtle Services, one take of each recording being the ones

reissued on Diamond Cut DCP-307D – more in the SOURCES SECTION).

On the 1<sup>st</sup> title (which was of course recorded among others by Al Jolson & the California Ramblers), get a load of the hypnotic banjo vamps from John Cali before the 2 verses, the sax duet soli, Nathan Glantz's soprano sax chorus backed by the rhythm section with John Cali's romping rollicking banjo and Eph Hannaford in the bridge, and of course the last chorus, which is the first 4 bars of the A & B sections by Glantz's sappy tenor sax and the last 4 bars of the A & B sections answered by the ensemble with Jules Levy Jr.'s trumpet jivin' around like a happy puppy before we get to the bridge (C section of the tune) by the ensemble on the 1<sup>st</sup> two bars & the sax section on the last 2 bars, and eventually, to the last 8 bars of the tune by the ensemble with Jules Levy Jr.'s trumpet leading the rideout ensemble into a coda that includes Kaplan's downward piano glissando before the last chord with cymbal crash. And where's the cuckoo clock effects on this record? Well, they're here throughout the arrangement with no extra charge.

And the party isn't over when we get to the 2<sup>nd</sup> title written by Irving Cohn from "Yes! We Have No Bananas" fame, which was recorded among others by Arthur Lange's Orchestra as the Dixie Daisies for Cameo.

Among the fine moments of that side, dig out the intro, which also features Eph Hannaford's trombone imitating a cow and Jules Levy Jr.'s trumpet imitating a horse. After the verse by the ensemble & the 1<sup>st</sup> chorus from the sax section led by Nathan Glantz, dig out Levy Jr.'s hot wah-wah muted trumpet licks on the 2<sup>nd</sup> chorus which also features Nathan Glantz's soprano sax once again for good measure, the special 3rd chorus featuring cow bells and Glantz's C-melody sax, the last chorus led by Nathan Glantz & the unknown 2<sup>nd</sup> saxophone player plus the ever present glockenspiel, followed by the ensemble leading into the coda featuring the drummer emulating the mooing sound of a cow plus the cow bell. And of course, don't forget our good pal John Cali's romping rollicking banjo driving the rhythm section & the whole band on the full recording of the 2<sup>nd</sup> title as well.

Bravo, Mr. Kaplan & company for a great session!

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**034 KAPLAN'S MELODISTS**

New York,

November 23, 1923

Jules Levy Jr. – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – ten, sop, bcl (1); Joseph Samuels – alt, vln;

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d.

9257-A-C So This Is Love (w)

Edison 51273

not on LP/CD

9258-A-B-C

I'd Love To Waltz Through Life With You (w)

Edison 51273

not on LP/CD

Waltzes are back to the fore on this session. The personnel is as for October 18 of 1923, but with an small change: there's now a violin heard for the first time. I'm sure its bandleader Joseph Samuels, who also plays alto sax, and that can be heard in the 2 resulting titles of this session.

The 1<sup>st</sup> title, which was composed by E. Ray Goetz for "Little Miss Bluebeard", was also recorded among others by the Royal Troubadours & Irene Bordoni for Victor (in 2 different versions, of course), Paul Specht's band & Barbara Maurel for Columbia (also in 2 different versions, of course) & the Yellow Jackets for Okeh.

On Kaplan's version of that title, dig out Nathan Glantz's countermelody in the verse with his bass clarinet, the 1<sup>st</sup> chorus by Joseph Samuels's violin, Nathan Glantz's tenor sax chorus with John Cali's banjo arpeggios flying out.

And dig also Nathan Glantz's soprano sax before the 2<sup>nd</sup> verse. The last chorus led by Glantz's sappy soprano sax with Samuels's violin on the 1<sup>st</sup> sixteen bars before the ensemble plays the last 16 bars of the tune.

The 2<sup>nd</sup> & last title of this session belongs to the pen of the one and only Victor Herbert, who composed it for no more and no less than the "Ziegfeld Follies of 1923". And on Kaplan's version of that title, dig out the 1<sup>st</sup> chorus led by Joseph Samuels's violin with Glantz's tenor sax providing the harmony part & Nathan Glantz's tenor sax melody on the 3<sup>rd</sup> chorus before the ensemble takes the last 8 bars of the melody. To this, add John Cali's banjo arpeggios again, and you'll have a wonderful arrangement here.

Once again, Kaplan's men did a great job here.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**035 THE TOP NOTCHERS**

New York,

November 29, 1923

Unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt; unknown – ten;

Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d.

9270-A-B-C

Wedding Bells (w)

Edison rejected

not on LP/CD

9271-A-B-C

Mississippi Ripples (w)

Edison rejected

not on LP/CD

As no copy of the recordings mentioned on this personnelography isn't available online, nothing can be said regarding musical content or personnel, in view of the 2 titles being rejected.

**NOTE:**

**-Rust's ADBD:** Instrumentation and personnel unknown.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 3 cl/ss/as/ts (possibly including Nathan Glantz (as)) – cl/ts/ss – bj – bb – d.

**036 KAPLAN'S MELODISTS**

New York,

December 14, 1923

Jules Levy Jr. – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, ten, sop, clt (1); unknown – ten, alt, sop;

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d, glockenspiel (1); Vernon Dalhart – voc (1).

9287-A

I'll Be Here When You Come Back (But I'll Be With Somebody Else)

Edison 51279

not on LP/CD

9288-A-B

When You Love

Edison 51279

not on LP/CD

The personnel for this session is the one from October 18 of 1923.

And if that's not enough, this is Vernon Dalhart's first appearance with Kaplan's band here.

He can be heard providing the vocal refrain on the 1<sup>st</sup> title composed by Billy Munro (and recorded by Andy Tipaldi's Melody Kings for the Canadian branch of HMV) (vocal not listed on Rust's ADBD, the DAHR or the record label, but listed on Johnson & Shirley's ADBORAF, whose source may be probably from the Edison Recording Ledgers or Cash Books inspected by Joe Moore for Johnson & Shirley's ADBORAF), which also features the excellent work from Jules Levy Jr.'s trumpet & Eph Hannaford's trombone, plus Nathan Glantz's soprano sax & clarinet shining on the forefront. Dig out also the funny quote of "Hail, Hail, The Gang's All Here" ([adapted from "With Cat-Like Tread" from Act II of W. S. Gilbert & Arthur Sullivan's "The Pirates of Penzance" by Theodora Morse](#)) in the 1<sup>st</sup> bars of the coda towards the end after the last chorus.

The 2<sup>nd</sup> title, which was composed by Jean Schwartz for "Topics Of 1923", has also wonderful moments, such as the 1<sup>st</sup> chorus featuring Nathan Glantz's sappy tenor sax in the 1<sup>st</sup> chorus, the 2<sup>nd</sup> chorus by Jules Levy Jr.'s straight muted trumpet (reading the melody as written) with Glantz's bass clarinet obligato to boot, the interlude before the 2<sup>nd</sup> verse featuring Glantz's soprano sax with the glockenspiel played by the drummer, the 3<sup>rd</sup> chorus with snare drum played with drums & featuring also Glantz's tenor sax with John Cali's single string banjo obligato, and the last ensemble chorus featuring Eph Hannaford's trombone on the 2<sup>nd</sup> eight bars of the tune leading into the majestic influenced coda at the end.

Once again, Kaplan has scored another home run here on this session.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**037 THE TOP NOTCHERS**

New York,

January 4, 1924

Jules Levy Jr. – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, ten, sop, clt; unknown – ten, alt, sop; Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d, native american indian calls (2).

9317-A-B-C Watchin' The Moon Rise

Edison rejected

not on LP/CD

9318-A-B-C Oklahoma Indian Jazz

Edison 51297

not on LP/CD

In contrast with the November 29 of 1923 session, this one has the luck of having one title being issued, which is the 2<sup>nd</sup> title. That 2<sup>nd</sup> title was recorded also by the Benson Orchestra Of Chicago for Victor, Ace Brigode's 14 Virginians for Okeh & Sol Wagner's Orchestra for Gennett among other artists.

Here, on Kaplan's version of that 2<sup>nd</sup> title, we get to hear a superb intro with Native American Indian elements (including indian calls) before the 2 verses played by the unknown 2<sup>nd</sup> sax player on tenor sax with Nathan Glantz's clarinet and the last bars of both verses by the ensemble leading into Nathan Glantz's tenor sax on the 1<sup>st</sup> chorus with straight muted brass figures, Eph Hannaford's trombone solo with Levy Jr.'s obligato in the 3<sup>rd</sup> chorus, and John Cali's romping rollicking banjo on the first 8 & the woodblocks from the drummer on the 2<sup>nd</sup> eight bars of the last chorus before the last 16 bars by the ensemble, which eventually led into the coda.

Definitely a fine session here in spite of the 1<sup>st</sup> title being rejected.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**038 KAPLAN'S MELODISTS**

New York,

January 28, 1924

Jules Levy Jr. – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, ten, sop; Joseph Samuels – alt, vln; unknown – ten, clt (2); Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d, glockenspiel (1).

9347-A-B-C Egyptian Rose

Edison 51304

not on LP/CD

9348-A-B La Java (w)

Edison 51305

not on LP/CD

The personnel is that for December 14 of 1923 with an unknown banjo replacing Cali & Johnson & Shirley's ADBORAF mentioning that one extra man was added for this session according to a copy of the Edison Cash Books for this one (probably inspected by Joe Moore, but with the instrument's identity being unknown. However, by listening to this title, we hear an alto sax doubling on violin, and once again, Joseph Samuels's name pops up here, which may explain that he may have wanted his name not to be mentioned on the Edison Cash Book.

Theories aside, dig out Glantz's soprano sax on the verse with the unknown banjo providing the 2<sup>nd</sup> harmony part, Joseph Samuels's alto sax on the 3<sup>rd</sup> chorus after the 2<sup>nd</sup> verse with glockenspiel punctuations, the unknown tenor sax melody on the 4<sup>th</sup> chorus with Samuels's violin obligato before the last half chorus by the ensemble. Ah, don't forget the tom-tom work in the intro & coda. It's just fabulous.

The 2<sup>nd</sup> title is the well-known "La Java" from the pen of Maurice Yvain (who wrote it for the French revue "En Douce" starring Mistinguett), and was recorded quite a lot during its heyday (even in Spain, which has a recording by the Excelsior Orchestra for the Spanish branch of His Master's Voice, of which the author owns a copy), and at the time this recording was made, it was being featured in the musical revue "Innocent Eyes". This version features the violin of Joseph Samuels (for example as the lead in the first & second choruses), in addition to Glantz's alto sax, tenor sax (note the wonderful 2<sup>nd</sup> verse) & soprano sax, as well as Levy Jr.'s trumpet, to mention a few nice highlights.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d. One extra man added for this session (instrument unknown – data from Edison Cash Book).

**039 THE TOP NOTCHERS**

New York,

February 19, 1924

Jules Levy Jr. – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, cms, sop, clt (2); unknown – ten, alt; Joseph Samuels – vln (1); unknown – flt; unknown – clt; Dave Kaplan – p, arr, ldr;

unknown – bjo; unknown – bb; unknown – d, sound effects (2);

James Doherty (1), George Wilton Ballard (2) – voc; William Schulz – arr (2).

9381-A-B-C

Just Like A Baby

Edison 51318

not on LP/CD

9382-A-B-C

Don't Mind The Rain

Edison 51318

not on LP/CD

This the very first session of Kaplan's Melodists as The Top Notchers on which its 2 titles get issued and are also available for online listening.

And of course, it's the first session on which vocalists James Doherty & George Wilton Ballard appear here.

The personnel is that of the January 28 of 1924 session with an unknown flutist & an unknown clarinet player added for this session and appearing on the vocal parts of each recording.

The 1<sup>st</sup> title (composed by William Conrad Polla, whom I covered in a personnelography months before) has fine moments such as Nathan Glantz's C-melody sax with Joseph Samuels's violin in the bridge during the 2<sup>nd</sup> chorus, & of course, James Doherty providing the verse & 2 vocal choruses after the instrumental part, which was different in terms of key change & instrumentation (featuring Levy Jr., Hannaford, Kaplan, the flutist & clarinet player).

The 2<sup>nd</sup> title (from the pen of Chester Cohn & Ned Miller, and recorded among others by Paul Whiteman for Victor, Paul Specht for Columbia, George Hamilton Green's Orchestra for the NYRL group (that included Paramount, Puritan, etc.) & many others) features Kaplan's band using the tune's stock arrangement from William Schulz, with a superb last chorus from the instrumental part featuring the reed section with Glantz's clarinet in a proto-accordion effect that would predate Joe Haymes's technique on his arrangements for Ted Weems. As usual, George Wilton Ballard provides the verse & 2 vocal choruses in the vocal part just like in the 1<sup>st</sup> title. And don't forget the thunder sound effects as well.

**NOTE:**

**-Rust's ADBD:** Instrumentation and personnel unknown.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 3 cl/ss/as/ts (possibly including Nathan Glantz (as)) – bj – bb – d – James Doherty, George Wilton Ballard - v.

**040 KAPLAN'S MELODISTS**

New York,

February 29, 1924

Jules Levy Jr., unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop, cms; unknown – ten, sop, alt;

Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d, glockenspiel (1).

9396-A-B East Edison 51320 not on LP/CD

9397-A-C Yes, Dear Edison 51316 not on LP/CD

Personnel is as for February 19 of 1924, except that Samuels, the flutist & the unknown clarinet player, who are replaced by a 2<sup>nd</sup> trumpet from now on. To this, add that John Cali's romping rollicking banjo is back here.

The 1<sup>st</sup> title is an pseudo-oriental tune from Walter Smith & Percy O. Brewer, and after the intro, we have the opportunity to hear Nathan Glantz's alto sax taking the verse before the first chorus, which is by the ensemble introducing the melody as written. Then, the sax section led by Nathan Glantz's alto sax brings the melody of the 2<sup>nd</sup> chorus leading into a fanfare in minor key that brings back the intro and the verse, which once again is led by Nathan Glantz. The 3<sup>rd</sup> & special chorus is a trick chorus between the brass section & the sax section showing a proto-call and response approach leading into the last chorus, whose first 16 bars are led by the sax section with Glantz again and the last 16 bars being played by the entire ensemble to the end.

The 2<sup>nd</sup> title is a nice little ditty by Georgie Price & Sam Hearn, and this is the only issued recording of that tune to be issued, as Georgie Price did a recorded version of that tune for Victor that went rejected.

Jokes aside, after the brass fanfare intro (with Nathan Glantz's soprano sax quoting "Just A Song Of Twilight" on bars 5 to 8), we get to hear the 1<sup>st</sup> chorus played by Nathan Glantz's C-melody sax answered by the brass section. The verse is played by the entire band before a modulation from E flat major key to C major key leads into the 2<sup>nd</sup> chorus played by Nathan Glantz & the unknown 2<sup>nd</sup> sax player on soprano saxes. After the modulation that goes back to the E flat major key, bringing the 3<sup>rd</sup> chorus played by the brass section with Glantz's soprano sax obbligato and the unknown sax player taking the alto sax in the middle bars (from bars 17 to 24) followed by John Cali's banjo. The 2<sup>nd</sup> & last verse is played by the same unknown sax player on alto sax before Nathan Glantz's C-melody sax & the entire group bring out the fullness of the melody in the last chorus & coda (on which Glantz switches to soprano sax).

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**041 KAPLAN'S MELODISTS**

New York,

March 21, 1924

Herman "Hymie" Farberman, unknown – tpt; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, ten, clt (1), sop; unknown – ten, sop, alt, clt (1); Dave Kaplan – p, arr, ldr;

Harry Reser – bjo; unknown – bb; unknown – d; Helen Clark, Charles Hart – voc (2).

9428-A-B The Raindrop And The Rose Edison 51323 not on LP/CD

9429-A-B Cuddle Me Up Edison 51323 not on LP/CD

The personnel remains partially the same, but with Herman "Hymie" Farberman replacing Jules Levy Jr. on lead trumpet on this session.

And the banjo chair belongs to one of the top banjoists from New York alongside John Cali whom we covered on previous personnelographies regarding Nathan Glantz's sides as the Merry Sparklers & Louis Katzman's other Edison sides. His name is Harry Reser, who appears for the first time with Kaplan's band, and his debut is a nice one. Both of these men will later be featured prominently on the next sessions.

The 2 titles from this session are from the Monte Carlo & Alma Sanders musical "The Chiffon Girl".

On the 1<sup>st</sup> title, we get to hear many great moments such as the first chorus led by the soprano sax section of Nathan Glantz & the unknown player answered by Eph Hannaford's trombone, leading into a double timed chorus by the brass section with

Glantz's clarinet. After a modulation from F major key to G major key, we have the 3<sup>rd</sup> chorus by the brass section answered by the unknown alto sax player with Glantz on tenor sax. After the return to the F major key, we hear the same verse heard after the intro, but more hotter thanks to Farberman's trumpet & the first chorus by the whole sax section, but now with clarinets and the double timed chorus, which is now the last.

On the 2<sup>nd</sup> title, after the II-V sequence heard in the intro played by the ensemble with Glantz's soprano sax & the verse, we hear Nathan Glantz's sappy tenor sax on the 1<sup>st</sup> chorus. And after that, we have the vocal duo of Helen Clark & Charles Clark on the 2<sup>nd</sup> chorus, who don't sing on the 1<sup>st</sup> title despite what Johnson-Shirley's ADBORAF, followed by the brass section in the 3<sup>rd</sup> chorus. The 4<sup>th</sup> chorus is of course from Kaplan himself on piano, on which we get to hear his quasi-ragtime parodic style again. It doesn't get better than this! After the 2<sup>nd</sup> verse by the entire ensemble, there's an interlude that modulates to G major key & bring us a 5<sup>th</sup> chorus, which is a fun duet between Glantz's tenor sax & the unknown alto sax player, and after the intro gets reused to modulate back to F major key, we hear the 6<sup>th</sup> chorus sung by Clark & Hart again, and the last 7<sup>th</sup> chorus features the entire ensemble with Glantz's sappy soprano sax flying high.

The fun is still present on sessions like this one.

And that's very good to hear, right?

#### NOTE:

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – Helen Clark, Charles Hart – v.

#### 042 THE TOP NOTCHERS

New York,

April 24, 1924

Jules Levy Jr., Herman "Hymie" Farberman – tpt; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, sop, ten, cms, clt (1); Larry Abbott – alt, ten, sop;

Dave Kaplan – p, arr, ldr; Harry Reser – bjo; unknown – bb; unknown – d.

9479-A-B Honey Babe

Edison 51342

not on LP/CD

9480-A-B-C My Beautiful Mexican Rose (Cielito Lindo/Beautiful Heaven)

Edison 51342

not on LP/CD

Changes are here again. We retain the personnel for the March 21 of 1924 session, but with Jules Levy Jr. instead of the unknown 2<sup>nd</sup> trumpeter. After all, it was Levy Jr.'s last session with Kaplan. Another change is in the 2<sup>nd</sup> saxophone chair, and it fits in the hands of Larry Abbott, a well-known alto sax player who doubles on tenor & soprano saxes, and was at the time of this session with Sam Lanin's band, with whom he signed a contract that lasted from June 11 of 1923 to May 15 of 1924. I think that Abbott was allowed by Lanin to appear on this session, and it was also possible thanks probably to Jules Levy Jr. telling Kaplan about Abbott's skills for this session. To judge from the 2 resulting titles, Kaplan liked Abbott a lot. No wonder this was also Abbott's first session on which he met Nathan Glantz for the first time, and it's likely that they got along very well.

Speaking about the 2 titles from this session, let's get into the nitty gritty (according to Horace Silver's tune from the same name, also the title of his autobiography).

The 1<sup>st</sup> title was composed by drummer & bandleader Abe Lyman, trombonist Theron E. "Buster" Johnson & trumpeter Ray Lopez (sideman with Lyman's band), and recorded by Abe Lyman himself for Brunswick on 1923 as a sort of answer to "Wang Wang Blues".

Kaplan's version of that title has a lot of sparkle, with breaks from Nathan Glantz's clarinet, who of course improvises on the last bars of the A strain, and after the first trio strain by the ensemble with Larry Abbott's soprano sax in the last bars of that tune, we get to hear Jules Levy Jr.'s wah-wah muted trumpet solo on the A strain, with Reser's banjo driving the whole rhythm section and the arrangement, of course. Shortly after, Glantz's tenor sax states again the melody of the B strain, featuring also Larry Abbott's alto sax work towards the end of the 2<sup>nd</sup> B strain. Back then, the brass section & Abbott play the melody of the A strain with breaks from Nathan Glantz's soprano sax. After the 2<sup>nd</sup> interlude played by Reser's banjo, we hear the trio strain first by Glantz & Abbott's soprano saxes with the octave-unison brass trio, and on the 2<sup>nd</sup> time by the brass trio with Abbott finishing the last bars of the trio strain, but on alto sax. And here we come with the last A strain by the full ensemble vigorously led by Farberman's trumpet & again, Glantz's soprano sax breaks for good measure.

The 2<sup>nd</sup> title is the fox-trot version of "Cielito Lindo" (aka "Beautiful Heaven") adapted by bandleaders Max Dolin & Paul Ash with future Duke Ellington manager Irving Mills providing the words. It was recorded by Paul Specht for Columbia, british bandleader Bert Firman's band for Homochord & german bandleader Bernhard Etté for Vox.

This one uses the publisher's stock arrangement, which is the same one used by Firman & Etté, but doctored up by Kaplan. It features a lot of castanets in the intro, including the vamp played by Larry Abbott's soprano sax before the 1<sup>st</sup> chorus by Nathan Glantz's tenor sax. This is followed then by the brass trio with Abbott's soprano sax obligato. We get to hear the first verse played twice, first with Glantz's sappy alto sax lead, and then with the brass trio answered by the soprano sax duo of Glantz & Abbott. After the modulation to E flat major, we hear the 2<sup>nd</sup> chorus (1<sup>st</sup> 8 bars by Glantz & Abbott's soprano sax duo & 2<sup>nd</sup> eight bars by Eph Hannaford's trombone backed by the straight muted trumpet duo of Farberman & Levy Jr., and it's repeated twice).

We get to the 2<sup>nd</sup> verse with Glantz's tenor sax answering the brass section, and the last bars of the verse finished by the sax section of Abbott's alto sax & Glantz's tenor sax to be followed by the brass section & Abbott's rendering of the tune on the 3<sup>rd</sup> chorus. Back on the C major key, we hear Glantz taking the melody of the verse, this time on C-melody sax, and then again with the brass trio answered by the soprano sax duo of Glantz & Abbott, before returning to the E flat major key to hear the ensemble play the melody for the last time.

It doesn't get better than this, ladies and gentlemen. Another great session with no extra charge.

#### NOTE:

**-Rust's ADBD:** Instrumentation and personnel unknown.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

#### 043 KAPLAN'S MELODISTS

New York,

May 28, 1924

Herman "Hymie" Farberman, unknown – tpt; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, ten, sop, clt; Larry Abbott – alt, ten, clt;

Dave Kaplan – p, arr, ldr; Harry Reser – bjo; unknown – bb; unknown – d, sound effects (1);

Vernon Dalhart – voc (1); Harry L. Alford & Carlton Colby – arr (1).

9536-A-B	Bringin' Home The Bacon	Edison 51351	not on LP/CD
9537-A -C	Burning Kisses	Edison 51358	not on LP/CD

And now, with an unknown 2<sup>nd</sup> trumpeter here, we have a personnel similar to the one from March 21 of 1924, but with Harry Reser's banjo instead of Cali. And of course, Vernon Dalhart returns here too, for this is his 2<sup>nd</sup> session with Kaplan's band.

And what a very good session is this one.

The 1<sup>st</sup> title (composed by the famed duo of Van & Schenck), which uses the tune's stock arrangement by the famous duo of Harry L. Alford & Carlton Colby, has lots of good surprises for everyone. Dig out the train whistle effects from the ensemble before the first chorus, on which Glantz's soprano sax in the bridge. We hear Glantz's sappy alto sax in the verse before modulating into the E flat major key for the 2<sup>nd</sup> chorus, which has Eph Hannaford's trombone taking a solo followed by the 2 straight muted trumpets background quoting "Old Folks At Home" & "Goodbye Forever" with Glantz's clarinet in the bridge. After the modulation to the C major key, we have a superb rideout ensemble with Farberman's trumpet turning things very hot & Larry Abbott's superb clarinet obbligato floating over the ensemble (and Glantz again taking the bridge with the clarinet).

When I first heard this title way back 2012, I thought Jimmy Lytell was responsible for it, but some months I started having doubts about this, and after comparing that title with Larry Abbott's clarinet solo on Harry Reser's Jazz Pilots's recording of "Rambling Wreck from Georgia Tech" for Okeh, I'm happy to say that it belongs to Larry Abbott. Thus he is the 2<sup>nd</sup> sax player for this session, which can be heard to a great effect on this session.

Back to the arrangement, a modulation from C major key to E flat major key by the ensemble with Abbott's clarinet & Glantz's sappy alto sax in the proto-accordion reed soli paves the way for Vernon Dalhart, who of course, sings the 1<sup>st</sup> verse & two choruses (exactly chorus 1 & 3: <https://yorkspace.library.yorku.ca/xmlui/handle/10315/27999>) Reser's banjo being heard during both vocal refrains, leading eventually into the 4 bar coda played by the ensemble.

The 2<sup>nd</sup> title comes from the pens of Percy Wenrich & Raymond W. Peck, and it was also recorded among others by Nelson Maples's S. S. Leviathan Orchestra for Victor, Harold Oxley's Post Lodge Orchestra for Okeh & of course, Billy Paige's Syncopators, also for Okeh (the latter rejected, but featuring a young Rex Stewart on cornet. Too bad there's no test pressing available). After the oriental overtones in the verse played by Nathan Glantz's tenor sax answered by Herman "Hymie" Farberman's trumpet with the rest of the group, we get the 1<sup>st</sup> chorus by the sax section led by Glantz's sappy alto sax & Larry Abbott's tenor sax, with the straight-muted brass section in the bridge, followed by Eph Hannaford's trombone solo in the 2<sup>nd</sup> chorus with Abbott's clarinet obbligato (in this case written) & Glantz's sappy alto sax in the bridge. We hear the same verse as for the first time, but modulating into the C major key bringing out Nathan Glantz's soprano sax on the 3<sup>rd</sup> chorus with cymbal punctuations before returning to the F major key for the last chorus by the entire ensemble with Abbott's clarinet and Glantz's sappy alto sax once again in the bridge.

Another marvelous session for Kaplan's boys here.

#### NOTE:

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – Vernon Dalhart, v.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – Vernon Dalhart, v.

#### 044 KAPLAN'S MELODISTS

New York,

July 23, 1924

Herman "Hymie" Farberman, unknown – tpt; Eph(riam) Hannaford – tbn;

Larry Abbott – alt, sop, clt; unknown – ten, sop; Dave Kaplan – p, arr, ldr;

Harry Reser – bjo; unknown – bb; unknown – d; George Wilton Ballard (1), James Doherty (2) - voc.

9637-A-B-C There's No One Just Like You Edison 51380 not on LP/CD

9638-A-B-C May You Laugh In Your Dreams Edison 51380 not on LP/CD

Personnel for this session is the one from May 28 of 1924, but with Nathan Glantz being replaced by an unknown 2<sup>nd</sup> tenor saxophonist doubling on soprano sax.

The 2 titles are obviously forgotten, but they sound very nice.

On the 1<sup>st</sup> title, we hear Larry Abbott's alto sax taking the 1<sup>st</sup> chorus (with straight muted brass section background) before Herman "Hymie" Farberman's trumpet leads the verse. And shortly after, we get to the 2<sup>nd</sup> chorus played by the brass section with Abbott's alto sax obbligato quoting at times "Rigoletto", and of course, the 3<sup>rd</sup> chorus's first 16 bars belong to the unknown tenor sax before Farberman takes the driver's seat for the last 16 bars just in time for George Wilton Ballard's vocal part, which includes the verse & two choruses (dig out the soprano sax section during the 2<sup>nd</sup> vocal chorus) before the band plays the last 8 bars of the tune with Abbott's clarinet trills leading into the coda.

The 2<sup>nd</sup> title starts with intro with the brass section backed by the cow bell in the first four bars, Larry Abbott's laughing clarinet on bars 5 & 6, and the brass & rhythm sections coming for the last 2 bars of the intro. We hear the melody presented for the 1<sup>st</sup> time by the unknown tenor sax player in the 1<sup>st</sup> chorus before the brass section takes the verse.

Larry Abbott's soprano sax has its chance of showing his lyrical tone on the first 16 bars of the 2<sup>nd</sup> chorus in a high octave, Hannaford's trombone in the middle 8 bars coupled with a straight muted trumpet obbligato and Abbott's soprano sax finishing the tune. Then, the brass section led by Herman "Hymie" Farberman's trumpet takes the tune with the rest of the ensemble and Abbott's alto sax shining in the middle eight bars, before it modulates from F major key into B flat major key, where James Doherty's vocals appear majestically on the verse & the 2 vocal choruses before the ensemble led by Farberman reprises the tune's last 8 bars to finish the arrangement for good.

Harry Reser's banjo work on both titles is worth of a mention here, as he drives the rhythm section & the band like nobody else but himself.

#### NOTE:

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – George Wilton Ballard, James Doherty - v.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – George Wilton Ballard, James Doherty - v.

#### 045 THE TOP NOTCHERS

New York,

July 31, 1924

Herman "Hymie" Farberman, unknown – tpt; Eph(riam) Hannaford – tbn;

Bennie Krueger – alt, clt (1); Larry Abbott – ten, alt, sop, clt; Dave Kaplan – p, arr, ldr;

Harry Reser – bjo; unknown (?John Helleberg Jr.) – bb; unknown (?Sid “Happy” Reiss) – d;

George Wilton Ballard – voc (1); Arthur Lange (1), Frank E. Barry (2) – arr.

9651-A-B-C Put Away A Little Ray Of Golden Sunshine For A Rainy Day

Edison 51389

not on LP/CD

9652-A-B-C Adoring You

Edison 51384

not on LP/CD

Richard J. Johnson & Bernard H. Shirley: “NOTE: *Variety* November 5, 1924 reviewing Edison 51384 states that “The Top Notchers is a pseudonym for Nathan Glantz whose sax shines out”. Since a later report from the same magazine [*Variety*] (February 18, 1925) notes that “Dave Kaplan also records as Top Notchers” it is possible he made some of the following titles, and that Edison drew on any talent available at the time of recording and issued it under this generic band name.”

I agree more with the report of *Variety* edition of February 18 of 1925, as none of the 2 fine titles of this session feature Glantz.

And here, we hear Bennie Krueger as the lead alto sax, with Abbott doubling on tenor sax, alto sax & soprano sax (and also doubling on clarinet for the 2<sup>nd</sup> title) on this session. The rest of the personnel is that of July 23 of 1924, including our friends Farberman, Hannaford & Reser. In view of Krueger’s presence, and given the fact that he employed Farberman & Reser on his band, it’s possible that he may have brought along members of his band, such as his regular drummer Sid “Happy” Reis & his tuba man John Helleberg Jr. for this session.

The 1<sup>st</sup> title from the pen of composer Fred E. Ahlert & lyricists Joe Young & Sam M. Lewis was recorded among others by George Olsen for Victor, Eddie Elkins for Okeh, Leo Reisman for Columbia & Arthur Lange’s band for Cameo. The latter was also responsible for the stock arrangement of that tune used here by Kaplan’s band with great success. Among the finest moments that you can find on this arrangement, let me mention Bennie Krueger’s 1<sup>st</sup> alto sax chorus with the brass section in the bridge, the 2<sup>nd</sup> chorus by the sax section after the verse led by Larry Abbott’s tenor sax and Herman “Hymie” Farberman’s hot trumpet chorus in the collective rideout (with a fine clarinet & soprano sax duet in the bridge) of the instrumental part of the arrangement before George Wilton Ballard’s verse & 2 vocal choruses manage to appear here leading of course to the arrangement’s ending.

The 2<sup>nd</sup> title comes from the pen of Harry Tierney, who wrote it for the Ziegfeld Follies of 1924. It was recorded among others by Paul Whiteman for Victor, Ben Selvin’s (Bar Harbor Society) Orchestra for Vocalion & Vincent Lopez’s (Hotel Pennsylvania) Orchestra for Okeh.

Kaplan’s version uses the tune’s stock arrangement of Frank E. Barry with good result.

The 1<sup>st</sup> chorus featuring Larry Abbott’s tenor sax being answered by Bennie Krueger’s alto sax, the brass section on the 2<sup>nd</sup> chorus, Kaplan’s piano chimes effect after both verses, the trick chorus between the brass section & Larry Abbott’s clarinet squeaks & the last chorus featuring Abbott’s tenor sax with Reser’s banjo on the 1<sup>st</sup> sixteen bars followed by the entire ensemble on the last 16 bars and the coda featuring Krueger’s alto sax with Reser’s banjo arpeggios make this arrangement one of the masterpieces made by Kaplan’s band on this fine session.

#### NOTE:

**-Rust’s ADBD:** Instrumentation and personnel unknown; George Wilton Ballard - v.

**-Johnson-Shirley’s ADBORAF:** Probably the Nathan Glantz Orchestra of the period for this session only; Nathan Glantz – as definitely present; George Wilton Ballard – v.

#### 046 KAPLAN’S MELODISTS

New York,

August 7, 1924

Herman “Hymie” Farberman, unknown – tpt; Eph(riam) Hannaford – tbn;

Larry Abbott – alt, sop, clt; unknown – ten, sop; Dave Kaplan – p, arr, ldr;

Harry Reser – bjo; unknown – bb; unknown – d, sound effects, sandpaper; George Wilton Ballard – voc (1).

9667-A-B Morning (Won’t You Ever Come ‘Round)

Edison 51389

not on LP/CD

9668-A-B-C There’s A Bend At The End Of The Swanee

Edison 51386

not on LP/CD

Personnel reverts back to that of July 23 of 1924, as does our pal George Wilton Ballard.

The 1<sup>st</sup> title (composed by Roy Turk & Abner Silver and recorded among others by Leroy Smith’s band for the Grey Gull-Emerson group with Pike Davis & Sam Speed on 1924), alongside Ballard’s verse & 2 vocal choruses, has some interesting moments such as the 1<sup>st</sup> chorus featuring Larry Abbott’s clarinet & the brass section (plus the bird sound effects & sandpaper provided by the drummer), Herman “Hymie” Farberman’s trumpet tackling the verse before the sax section chorus (which is the 2<sup>nd</sup> one) and the last ensemble chorus of the instrumental part of the arrangement led by Farberman’s trumpet.

The 2<sup>nd</sup> title, which comes from the pens of Louis Breau and Charles Tobias, is a good parody of Stephen Foster’s “Swanee River” (aka “Old Folks At Home”), has many wonderful surprises such as Larry Abbott’s alto sax on the 1<sup>st</sup> chorus with the straight muted brass section background (which takes the bridge) after the verse, the 2<sup>nd</sup> chorus featuring Harry Reser’s superb banjo with the brass section punctuations & the unknown tenor sax in the bridge, the 3<sup>rd</sup> chorus featuring Abbott’s clarinet & the unknown tenor sax doubling soprano sax before the 2<sup>nd</sup> verse, Harry Reser’s banjo on the 3<sup>rd</sup> chorus backed by the sandpaper answered by the sax section and the raucous rideout ensemble on the last chorus led by Herman “Hymie”

Farberman’s excellent hot trumpet with the unknown tenor sax in the bridge.

Once more, Kaplan is still in good form as do his sidemen.

#### NOTE:

**-Rust’s ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – George Wilton Ballard, v.

**-Johnson-Shirley’s ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – George Wilton Ballard, v.

#### 047 THE TOP NOTCHERS

New York,

September 10, 1924

Herman “Hymie” Farberman, unknown – tpt; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, sop, ten, clt; Larry Abbott – alt, ten, sop, clt; Dave Kaplan – p, arr, ldr;

Harry Reser – bjo; unknown – bb; unknown – d, glockenspiel, sound effects (2); Frank E. Barry – arr (2).

9651-A-B Along The Old Lake Trail (Intro. Polly Put The Kettle On)

Edison 51404

not on LP/CD

9652-A-B-C Someone Loves You After All (The Rain Song)

Edison 51404

not on LP/CD

Nathan Glantz’s sappy alto sax doubling on soprano & tenor saxes plus clarinet is back in the personnel from now on for the 2 superb titles that were introduced by Eddie Cantor on the Broadway revue “Kid Boots”.

Both titles were written by Harry Tierney & Joseph McCarthy for that show, and of course, these titles were recorded by Paul

Whiteman for Victor among others.

We're lucky that Kaplan's recording session covered here is available online, and off we go to the tune description.

On Kaplan's recording of the 1<sup>st</sup> title, we get to hear the brilliant verse performed by the entire band before the 1<sup>st</sup> chorus. After the interlude played by Harry Reser's banjo with glockenspiel, we get to hear the 2<sup>nd</sup> chorus by the entire ensemble with the soprano sax duo of Nathan Glantz & Larry Abbott answering on bars 9 to 16 & 25 to 32 before the band interpolates "Polly Put The Kettle On" from the same show with brilliant results, showcasing among others Harry Reser's banjo.

Glantz takes over the 3<sup>rd</sup> & last chorus's first 16 bars before Herman "Hymie" Farberman's snappy trumpet takes over the driver's seat by leading the ensemble back home towards the end of this arrangement.

Frank E. Barry's stock arrangement of the 2<sup>nd</sup> title is doctored up by Kaplan for this version, and among other things, get a load of the thunder sound effects in the intro prior to Nathan Glantz's sappy tenor sax straight chorus with Larry Abbott's clarinet obbligato.

Harry Reser's banjo is the star of the 2<sup>nd</sup> chorus with stop-time effect, and his abilities are well shown there.

The band tackles the verse with great feeling before Glantz's sappy tenor sax returns on bars 1 to 8 & 17 to 24 with a superb paraphrase of the melody heard in the 3<sup>rd</sup> chorus with the glockenspiel doubling the melody 2 octaves answered by Herman "Hymie" Farberman's snappy trumpet in a hotter vein.

The verse is back again, but with Glantz & Abbott's clarinet duo shining with no extra charge.

The sax section of Glantz's sappy alto sax & Abbott's tenor sax tackles again the 4<sup>th</sup> & last chorus's first sixteen bars before Farberman takes the band back home towards the end of this version.

Kaplan & his band takes the cake again with no extra charge. Hooray!

**NOTE:**

**-Rust's ADBD:** Instrumentation and personnel unknown.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 3 cl/ss/as/ts (possibly including Nathan Glantz – as) – bj – bb – d.

**048 KAPLAN'S MELODISTS**

New York,

September 19, 1924

Herman "Hymie" Farberman, unknown – tpt; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, sop, ten, clt; Larry Abbott – ten, alt, sop, clt; Dave Kaplan – p, arr, ldr;

Harry Reser – bjo; unknown – bb; unknown – d; Charles Hart – voc (1).

9722-A-B Italian Rose

Edison 51413

not on LP/CD

9723-A-B Bagdad

Edison 51409

not on LP/CD

The personnel for this session is the one from the previous one, and Charles Hart gets added to the 1<sup>st</sup> title with no trouble.

That title was written by Art Walsh & Tony Panucci, and Kaplan's band tackles it with verve.

The soprano sax duo of Nathan Glantz & Larry Abbott in the intro before the vamp settles the mood for the verse played by Glantz's sappy alto sax.

After the 1<sup>st</sup> chorus, Herman "Hymie" Farberman's snappy trumpet leads the brass section in the 2<sup>nd</sup> chorus with a superb hot lead with Glantz & Abbott's clarinet duo.

The 3<sup>rd</sup> features both Glantz & Abbot at the alto sax duo answered by Farberman before the vocal part performed by Charles Hart, which consists of a verse & 2 superb vocal choruses before Herman "Hymie" Farberman's snappy trumpet leads the entire band in reprising the chorus's last 8 bars for good.

The 2nd title was composed by the wonderful team of Milton Ager & Jack Yellen, and was recorded among others by Paul Whiteman for Victor, Ray Miller for Brunswick, Willie Creager's band as the Ambassadors for Vocalion, the Savoy Orpheans for british HMV & Bob Haring for Cameo.

On this version, Kaplan uses the publisher's stock arrangement used also by the last mentioned 3 artists (and of course, many others, except Whiteman), but with 4 bars added to the stock arrangement's 7 bar intro, which is followed by the 33 bar verse played by Glantz's soprano sax on the 1<sup>st</sup> 24 bars & the entire ensemble on the last 8 bars of the verse. Then, we have the 1<sup>st</sup> chorus by a trio comprised of Glantz's soprano sax, Larry Abbott's clarinet & the unknown straight muted trumpeter on bars 1 to 8 & bars 17 to 24, answered by Eph Hannaford's trombone with the unknown trumpeter's countermelody with straight mute on bars 9 to 16 & bar 25 to 32. After this, we get to hear the 2<sup>nd</sup> chorus by the brass section led by Herman "Hymie" Farberman's trumpet riding around plus Nathan Glantz' sappy alto sax leading the bridge. Glantz's clarinet takes the melody of the stock arrangement's 8 bar modulation from C major key to F major key with the ensemble joining for the last 2 bars of that modulation, which gives away to the 3<sup>rd</sup> chorus played by Larry Abbott's soprano sax with the brass section providing the background before they play the stock arrangement's modulation from F major key to C major key. And then, we get to hear the last chorus, which has Nathan Glantz's tenor sax playing the first 14 bars of the melody before Herman "Hymie" Farberman's trumpet leads the ensemble into the last 18 bars of the chorus towards the stock arrangement's ending of the tune with Larry Abbott's clarinet obbligato (probably written).

Another wonderful session to the fore.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – Charles Hart, v.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – Charles Hart, v.

**049 KAPLAN'S MELODISTS**

New York,

November 12, 1924

Herman "Hymie" Farberman, unknown – tpt; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, sop, ten, clt; Larry Abbott – ten, alt, sop, clt; Dave Kaplan – p, arr, ldr;

Harry Reser – bjo; unknown – bb; unknown – d;

Vernon Dalhart (1), George Wilton Ballard (2) – voc; William J. C. Lewis (1), Bob Haring (2) - arr.

9844-A-B My Best Girl

Edison 51439

not on LP/CD

9845-A-C Because They All Loved You

Edison 51439

not on LP/CD

Personnel is as for September 19 of 1924, and with the return of Vernon Dalhart & George Wilton Ballard, of course.

The first title, which was composed by Walter Donaldson, was cut among others by Austin Wylie's Golden Pheasant Orchestra for Vocalion, Ben Selvin's (Bar Harbor Society) Orchestra for the Emerson-Grey Gull group, George Olsen for Victor & Henry Hall's Gleanagles Hotel Band for british Columbia among other artists.

Kaplan uses the tune's stock arrangement from William J. C. Lewis, with great results. Among the highlights of this version, we get to hear Herman "Hymie" Farberman's trumpet on the 1<sup>st</sup> chorus ridin' around the ensemble before we get in the false modulation as on the stock arrangement. We hear also Larry Abbott's alto sax on the verse, whose last 8 bars are finished by Nathan Glantz's clarinet. Larry Abbott takes the clarinet obbligato on the 2<sup>nd</sup> chorus, which also features Glantz's tenor sax & Farberman's trumpet finishing the tune before we hear Vernon Dalhart's vocal part consisting of the verse & 2 vocal choruses (dig out Nathan Glantz & Abbott's clarinet duo in the background).

The 2<sup>nd</sup> title belongs to the pen of Tommie Malie & Little Jack Little, and it was recorded among others by the Chubb-Steinberg Orchestra led by Art Hicks for Gennett (with a young Wild Bill Davison's trumpet), Bob Haring for Cameo, Barney Rapp's Orchestra for Victor, the Yellow Jackets led by Justin Ring for Okeh & Leo Reisman for Columbia.

Haring was also responsible for the tune's stock arrangement used by Kaplan's band, which features several highlights, including the 1<sup>st</sup> ensemble chorus led by Herman "Hymie" Farberman's snappy trumpet with Nathan Glantz's sappy alto sax in the bridge. Glantz also takes the verse's first 8 bars with his clarinet, followed by Larry Abbott's alto sax taking the last 8 bars, leading into the 2<sup>nd</sup> chorus, which features Eph Hannaford's trombone with straight muted trumpet duet in the background & the soprano sax duo of Glantz & Abbott on bars 17 to 24. We get to the fantastic 3<sup>rd</sup> chorus, whose first 16 bars are a superb showcase for Harry Reser's banjo with stop-time ensemble & the last 16 bars are for the entire ensemble featuring Farberman's trumpet getting more hotter before George Wilton Ballard sings the verse & 2 vocal choruses of that tune. After them the ensemble reprises the last 8 bars of the tune with Farberman's trumpet in the same hotter vein.

Once more, Kaplan's boys score a home run on this wonderful session.

#### NOTE:

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – George Wilton Ballard, Vernon Dalhart - v.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – George Wilton Ballard, Vernon Dalhart - v.

#### 050 THE TOP NOTCHERS

New York,

November 28, 1924

Herman "Hymie" Farberman, unknown – tpt; Eph(riam) Hannaford – tbn;

Nathan Glantz – cms, sop, clt; Larry Abbott – ten, alt, sop, clt; Dave Kaplan – p, arr, ldr;

Harry Reser – bjo; unknown – bb; unknown – d, glockenspiel (2);

George Wilton Ballard (1), Charles Hart (2) – voc; Harry L. Alford (1), Frank E. Barry (2) – arr.

9876-A Forget-Me-Not Means Remember Me Edison 51453 not on LP/CD

9877-A-B When The One You Love Loves You (w) Edison 51453 not on LP/CD

Personnel is as for the previous 3 sessions, and is still on full force, as it can be heard in the 2 resulting titles of this session.

Kaplan's version of the title (composed by Art Conrad, Frank Gillen & Harry Hanbury) uses the tune's stock arrangement from [Harry L. Alford](#), and alongside George Wilton Ballard's vocals, we get to hear the work of Herman "Hymie"

Farberman's trumpet leading the ensemble (with Larry Abbott's clarinet obbligato (probably written)) in the opening chorus with Nathan Glantz's sappy C-melody sax in the bridge. This is followed by the verse, whose 1<sup>st</sup> eight bars are by the soprano sax duo of Nathan Glantz & Larry Abbott & the last 8 bars by the straight-muted trumpets leading into a modulation from A flat major to B flat major, where Eph Hannaford brings his trombone for the 2<sup>nd</sup> chorus with the sax section of Glantz & Abbott taking the bridge before the open-horn brass section plays the stock arrangement's modulation from B flat major to A flat major, where we hear the 3<sup>rd</sup> chorus whose first 16 bars are by Nathan Glantz's sappy C-melody sax with Harry Reser's banjo bringin' more logs into the fire & the last 16 bars by the ensemble led again by Farberman's trumpet with Abbott's clarinet obbligato (probably written) before they get in the vocal part of the arrangement sung by George Wilton Ballard.

Cliff Friend, Abel Baer & Paul Whiteman are the composers of the 2<sup>nd</sup> title from this session, and Kaplan's recording does it justice (as it also happens with Whiteman's recording for Victor), as it uses the tune's stock arrangement by Frank E. Barry doctored up by Kaplan himself

The 1<sup>st</sup> chorus featuring Larry Abbott's alto sax answering the ensemble is a superb start after the intro. After the verse by the band, we get to hear Larry Abbott's clarinet answering the band in the 2<sup>nd</sup> chorus with quotes of Franz Drdla's "Souvenir" followed by Nathan Glantz's sappy tenor sax with Harry Reser's banjo obbligato.

The entire band reprises the tune's last 16 bars before getting into the interlude that sets up the vocal part of Charles Hart consisting of a verse & 2 vocal choruses of a great quality before the band closes the arrangement for good.

One word to describe this session: great.

#### NOTE:

**-Rust's ADBD:** Instrumentation and personnel unknown; Charles Hart - v.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 3 cl/ss/as/ts (possibly including Nathan Glantz – as) – bj – bb – d – Charles Hart, George Wilton Ballard - v.

#### 051 KAPLAN'S MELODISTS

New York,

December 11, 1924

Herman "Hymie" Farberman, unknown – tpt; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, sop, ten, clt; Larry Abbott – ten, alt, sop, clt; Dave Kaplan – p, arr, ldr;

Harry Reser – bjo; unknown – bb; unknown – d; Walter Paul – arr (1).

9904-B-C Oh, Joseph! (Joseph, ach Joseph, was bist du so keusch?) Edison 51467 not on LP/CD

9905-A-B-C Madame Pompadour (w) Edison 51467 not on LP/CD

The 2 following titles are from the famous Leo Fall operetta "Madame Pompadour", which at the time of this recording was on its 31th performance of [the 80 ones that were held at the Martin Beck Theatre from November 11 of 1924 to January 17 of 1925](#). "Madame Pompadour" was also the first operetta that was premiered in the spanish [Alcazar Theatre](#) (now renamed as Cofidis-Alcázar Theatre) on January 27 of 1925

The 1<sup>st</sup> title is the famous duet of the 2<sup>nd</sup> act of that operetta known in the original german language as "Joseph, ach Joseph, was bist du so keusch?" (according of course to the lyrics of Rudolph Schanzer & Ernst Welisch) sung by Joseph Calicot & Madame Pompadour, and it was recorded among others by the Savoy Orpheans for british Columbia & Paul Whiteman's Orchestra for Victor.

Kaplan's version uses the tune's stock arrangement by [Walter Paul](#) (r.n. Walter Paul Duzet), with a bit of klezmer thrown in for good measure.

After the intro & pseudo-oriental vamp, we hear the verse played by Nathan Glantz's sappy soprano sax on the 1<sup>st</sup> eight bars, Larry Abbott's alto sax on the 2<sup>nd</sup> eight bars & both reedmen on the last 8 bars of the verse, leading into the opening chorus led by Herman "Hymie" Farberman's trumpet on a very hot mode with Abbott's clarinet obbligato with Glantz finishing the last 8 bars of the tune with his alto sax. Get also a load of the wah-wah muted brass section on the 2<sup>nd</sup> chorus followed also by Nathan Glantz's tenor sax taking the melody with Larry Abbott doubling on soprano sax. After an interlude, we hear the pseudo-oriental vamp & verse we previously heard at the beginning, but this time, it leads into the 3<sup>rd</sup> chorus, which is a showcase between Eph Hannaford's trombone & Herman "Hymie" Farberman's trumpet on bars 1 to 8 & bars 17 to 24, Larry Abbott's alto sax flying around from bars 9 to 16, and of course, dig out the chase moment from the unknown 2nd straight muted trumpeter answered by Farberman's trumpet, with of course laughing effect & horse neigh sounds at no extra charge. And finally, the red hot 4<sup>th</sup> & last chorus by the ensemble lead by Farberman's trumpet getting more hotter before Nathan Glantz's clarinet finishes it with a great touch of klezmer leading into the coda of the arrangement coupled with the cymbal crash at the end.

The 2<sup>nd</sup> one is a great change of mood into one of peace, as it's a waltz medley featuring the tunes "Love Me Now" (2 nice choruses, one by the ensemble with Glantz's sappy alto sax in the bridge & the other by the soprano sax duo of Glantz & Abbott), "Magic Moments" (1<sup>st</sup> chorus by Nathan Glantz's sappy tenor sax with Harry Reser's banjo arpeggios reminiscent of John Cali's work on the waltzes cut with Ben Selvin (who also employed Reser), who does the same when it's Larry Abbott's soprano sax turn) & "Serenade" (played by the full ensemble with Glantz's tenor sax from bars 17 to 24, featuring 2 nice glockenspiel notes at the end of the medley).

Do you want to know what does a combination between Kaplan's Melodists & Leo Fall's operetta "Madame Pompadour" mean? A great combination of great music better than anything by Luis Fonsi, Justin Bieber or Maluma.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**052 KAPLAN'S MELODISTS**

New York,

January 27, 1925

Herman "Hymie" Farberman, unknown – tpt; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, sop, ten, clt; Larry Abbott – ten, alt, sop, clt; Dave Kaplan – p, arr, ldr;

Harry Reser – bjo; unknown – bb; unknown – d; Charles Hart (1), Helen Clark, Joseph Phillips (2) – voc.

9968-A-B-C Take Me Back To Your Heart (w) Edison 51499 not on LP/CD

9969-B-C My Mother's Humming Lullaby (w) Edison 51499 not on LP/CD

As no copy of the recordings mentioned on this personnelography isn't available online, nothing can be said regarding musical content or personnel.

**NOTE:**

**-Rust's ADBD:** Instrumentation and personnel unknown; Charles Hart – v.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 3 cl/ss/as/ts (possibly including Nathan Glantz – as) – bj – bb – d – Charles Hart, Helen Clark, Joseph Phillips.

**053 KAPLAN'S MELODISTS**

New York,

March 6, 1925

Herman "Hymie" Farberman, Mike Mosiello – tpt; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, sop, ten, clt; Larry Abbott – ten, alt, sop, clt; Dave Kaplan – p, arr, ldr;

Harry Reser – bjo; unknown – bb; unknown – d; Vernon Dalhart (1), Arthur Hall, John Ryan (2) – voc;

Paul F. Van Loan (1), Frank E. Barry (2) – arr.

10246-A-B Oh! Those Eyes Edison 51520 not on LP/CD

10247-A-B-C Let Me Linger Longer In Your Arms Edison 51520 not on LP/CD

The personnel is the one from December 11 of 1924, and alongside Vernon Dalhart, the recently formed duo of Arthur Hall & John Ryan, who appear for the first time with Kaplan, being of course their first session with him.

The 1<sup>st</sup> title, which comes from the pens of Kalmar & Ruby, was also recorded among others by trombonist Paul F. Van Loan's Orchestra for Cameo.

Van Loan was also responsible for the tune's stock arrangement that Kaplan uses here. Among the highlights to be found alongside Dalhart's verse & 2 vocal choruses, dig out the sax section chorus led by Nathan Glantz's sappy alto sax with Harry Reser's banjo driving the whole group & the 3<sup>rd</sup> chorus, which is a trick chorus between the brass section & the soprano sax section of Glantz & Larry Abbott, not to mention the last 8 bars played by the entire ensemble, with Mike Mosiello's trumpet taking for the first time the lead chair & improvising too, with Farberman staying as the 2<sup>nd</sup> trumpet.

The 2<sup>nd</sup> title comes from the pens of Abel Baer & Cliff Friend, and was recorded among others by Ben Selvin's (Bar Harbor Society) Orchestra for Pathé Actuelle & Paul Whiteman for Victor.

This one uses the tune's stock arrangement from Frank E. Barry, which Kaplan rearranges to showcase the talents of his sidemen, including Nathan Glantz, who takes the melody of the verse with his sappy alto sax on the 1<sup>st</sup> 8 bars, with the last ones finished by the ensemble, leading into the 2<sup>nd</sup> chorus, which has Nathan Glantz's tenor sax playing the melody with Larry Abbott's soprano sax obbligato & the brass section answering in octave unison. The 3<sup>rd</sup> & last chorus of the instrumental part has Eph Hannaford's trombone on the first 16 bars & the last 16 bars by the full ensemble with Berkin's trumpet taking an important role. And after it, we have the vocal part provided by the duo of Arthur Hall & John Ryan, who provide the verse & the 2 vocal choruses before the ensemble closes the arrangement with the tune's last 4 bars. Get a load also of Harry Reser's banjo licks on the 2<sup>nd</sup> vocal chorus, which are a bit funny.

This session deserves to have between 4 & 5 stars for the good craftsmanship that Kaplan's men brought here.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**054 THE ARISTOCRATS**

New York,

March 31, 1925

Herman "Hymie" Farberman, Mike Mosiello – tpt; Eph(riam) Hannaford – tbn;

Nathan Glantz, Larry Abbott – alt; Lucien Smith/Schmitt/Schmidt – ts;  
 unknown – flt; unknown – clt; unknown – 2 vlins; unknown – vla; unknown – vlc;  
 Dave Kaplan – p, arr, ldr; Harry Reser – bjo; unknown – bb; unknown – d; Frank Black - arr.  
 10285-A-C Egyptian Echoes (A Rhythmic Classic) Edison 51539 not on LP/CD  
 10286-A-B Hungaria (A Rhythmic Classic) Edison 51539 not on LP/CD

Richard J. Johnson & Bernard H. Shirley: “NOTE:- The Edison weekly recording sheet shows this as DANCE DE-LUXE ORCHESTRA whilst the Studio Cash Books has it listed as KAPLAN ORCHESTRA. It was probably a studio unit possibly similar to that of Dave Kaplan’s normal orchestra (q.v.). [JSLas2: That’s Kaplan’s Melodists] There are notes in the Edison archives suggesting the setting up a “studio band” to record at Columbia St. Studios (Edison experimental studios) and in the absence of aural evidence this may be such a band under Kaplan’s direction.”

The 1<sup>st</sup> title was adapted from from Luigini’s “Egyptian Ballet” whereas the 2<sup>nd</sup> title was adapted from Schubert’s famous “Hungarian Rhapsody”. And who did it? Yes, it was done by future Revellers pianist & arranger Frank Black (who played with Sam Lanin’s band & later on led his famous band that cut for Brunswick & Victor), and the 2<sup>nd</sup> was also cut by Sam Lanin’s Orchestra for Columbia among other artists. As for the 1<sup>st</sup> title, it was also cut for Brunswick by the Rhythmic Orchestra as well.

The personnel is the same as from March 6 of 1925, with Farberman back as the 1<sup>st</sup> lead trumpet, and the addition of Lucien Smith/Schmitt/Schmidt on tenor sax, a flute, a clarinet, 2 violins, viola & cello, but it was recorded in New York (!!!).

I like how Black did arranged several themes from Luigini’s ‘Egyptian ballet’ & Schubert’s Hungarian Rhapsody and how Kaplan’s band play them with ease. Check out Harry Reser’s banjo work throughout the entire session. If you love Schubert and you remember this from the Tom & Jerry cartoons, the 2<sup>nd</sup> title is a good introduction to the jazzed up versions of the classics. And Kaplan’s band does both titles well.

#### NOTE:

-Rust’s ADBD: Instrumentation and personnel unknown.

-Johnson-Shirley’s ADBORAF: Dave Kaplan, p dir. unknown instrumentation and personnel.

#### 054 KAPLAN’S MELODISTS

New York,

December 16, 1925

Jack Stillman – tpt; unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop; unknown – ten;  
 unknown – vln; Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb;  
 unknown – d, glockenspiel; Vernon Dalhart – voc; Arthur Lange (1) - arr.

10725-A-C	The Prisoner’s Song (w)	Edison 51666	not on LP/CD
10726-A-C	I’ll Take You Home again, Kathleen (w)	Edison 51666	not on LP/CD

There’s a lot of changes on this personnel, including among them, the presence of Jack Stillman’s trumpet, who has a rather shaky vibrato. Of course, Glantz & Hannaford remain present as usual, and John Cali’s banjo appears again here.

The program of this recording session has 2 waltzes, both with vocal refrains by Vernon Dalhart.

The 1<sup>st</sup> title, which was composed by Robert Massey (more details on this fine article from the website

[www.bobdylanroots.com](http://www.bobdylanroots.com): <http://www.bobdylanroots.com/prisoner.html>) and famously popularized thanks to Vernon Dalhart’s version for Victor made on 1924. One year later, Dalhart reprises his famous role as vocalist on this recording (which uses the tune’s stock arrangement by Arthur Lange), doing justice to it.

Dig out among other highlights of this arrangement the melody being played on minor key after the 2<sup>nd</sup> chorus, the 4<sup>th</sup> chorus by the soprano sax section led by Nathan Glantz & the last full ensemble chorus, and don’t forget the glockenspiel too.

The 2<sup>nd</sup> title is the famous Thomas P. Westendorf tune, revived among others by Bing Crosby, and the Bunk Johnson & Don Ewell duo. That one was [based on the 2<sup>nd</sup> movement from Felix Mendelssohn’s “Violin Concerto in E Flat Minor Opus 64”](#), despite being confused as being an Irish ballad.

Kaplan’s band turns it into a waltz.

Alongside Vernon Dalhart’s vocal refrain, dig out the quotes of “Anitra’s Dance” from Edvard Grieg’s “Peer Gynt” and the last chorus with the brass section’s triple tonguing technique before they finish it with the full ensemble for good, alongside once again, the glockenspiel’s appearance.

#### NOTE:

-Rust’s ADBD: Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – Vernon Dalhart, v.

-Johnson-Shirley’s ADBORAF: Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – Vernon Dalhart, v.

#### 055 DAVE KAPLAN’S NOVELTY ORCHESTRA

New York,

December 24, 1925

Jack Stillman – tpt; unknown – tpt; Eph(riam) Hannaford – tbn;  
 Nathan Glantz – alt, sop, bcl (1); Ken “Goof” Moyer – ten, alt, sop, clt (2); Dave Kaplan – p, arr, ldr; Harry Reser – bjo;  
 unknown (?Frank Ferera) – stg (2); unknown – bb; unknown – d;  
 Arthur Hall, John Ryan, 2 others (?Donald Chalmers, ?James Doherty) – voc; Arthur Lange – arr (2).

10739	Down By The Winegar Woiks (w)	Edison 51666	not on LP/CD
10740	Bamboola	Edison 51666	not on LP/CD

Richard J. Johnson & Bernard H. Shirley: “NOTE:- Edison Sample Record No. 3 [the one that has fragments of the 2 recordings of this session] is a 12” promotional record for dealers and has other tracks by other artists. The following note forms part of the Edison release sheet for the above record:- “This Orchestra (“House Orchestra”) is intended to take care of descriptive, novelty records, etc. etc. No singers or singing is referred to or any other effects. It is intended to convey the effect of being all one organization. The Orchestra will be devoted entirely to novelty effects, with or without singing so it is thought best not to refer to the singing”.

We have the same personnel as for December 16 of 1925, reappearing here on this session held at Christmas Eve from 1925, and with Harry Reser’s banjo replacing Cali & Ken “Goof” Moyer’s alto sax doubling on tenor sax & soprano sax.

And alongside the duo of Arthur Hall & John Ryan, we have 2 other men added for the vocal quartet. Their identity is unknown, but the author suggests Donald Chalmers & James Doherty, who will be more prominent on the coming year.

The 1<sup>st</sup> title was composed by Cloyd Griswold, and it was recorded among others by Nathan Glantz’s band with Irving Kaufman for the Plaza group (later known as ARC), Aileen Stanley & Billy Murray for Victor, the Troubadours also for

Victor & Bob Haring's band with Arthur Fields for Cameo.

This version is a fun one, as we get to hear Arthur Hall's vocal refrain on the 1<sup>st</sup> chorus after the 1<sup>st</sup> verse (featuring also Nathan Glantz's sappy soprano sax), the 2<sup>nd</sup> chorus by the ensemble alternated with spoken ensemble and the vocal verse sung by Arthur Hall (exactly the lyrics of the 2<sup>nd</sup> verse). After that 2<sup>nd</sup> verse, we hear Nathan Glantz's bass clarinet playing "The Bowery" coupled with some funny dialog between Ryan and any of the other men before the last ensemble chorus featuring also the whole quartet that unusually finishes with a crash cymbal. The lyrics of this song can be found in the following link: <https://mudcat.org/thread.cfm?threadid=62736>

The 2<sup>nd</sup> title is a fun piece from the pens of Joe Cirina & Con Conrad, recorded among others by Jack Stillman's Orchestra for the NYRL group (comprising among other labels Paramount). This one uses the tune's stock arrangement from Arthur Lange. The 1<sup>st</sup> verse with Nathan Glantz's soprano sax on bars from 17 to 24, the 1<sup>st</sup> vocal quartet chorus before the steel guitar interlude (possibly played by Frank Ferera from the Ferera & Franchini duo) & the 2<sup>nd</sup> vocal quartet chorus showcasing Arthur Hall's vocals. After the 2<sup>nd</sup> verse by the ensemble, we hear a 3<sup>rd</sup> chorus from the vocal quartet featuring the half-interesting scat singing from Arthur Hall (did I told you that Hall could also do some primitive scat singing too?, Well he does) before the 2<sup>nd</sup> steel guitar interlude. The 4<sup>th</sup> chorus by the ensemble with trumpet breaks from Jack Stillman and Charleston rhythms with no extra charges & the 5<sup>th</sup> chorus featuring the bass vocalist, which was probably Donald Chalmers with a vocal obligato possibly sung by James Doherty or Arthur Hall have also their fun side. After the modulation from C major key to E flat major key, we hear the 6<sup>th</sup> & last chorus by the ensemble with Jack Stilman's trumpet getting hot with that shaky vibrato, before the band reaches the coda as in the stock arrangement and featuring also Ken "Goof" Moyer's slap tongue clarinet towards the end.

Not bad for Kaplan's Novelty Orchestra, aka Kaplan's band on this session.

**NOTE:**

**-Rust's ADBD:** Probably a small contingent from the main group.

**-Johnson-Shirley's ADBORAF:** Probably a small contingent from the main group; Arthur Hall, John Ryan - v.

**056 KAPLAN'S MELODISTS**

New York,

January 29, 1926

*Jack Stillman – tpt; unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt; unknown – ten;*

*Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d; Donald Chalmers (1), N. Jolliffe (2) - voc.*

10804-A-B-C Carry Me Back To Old Virginny (w)

Edison 51711

not on LP/CD

10805-A-B-C The Old Oaken Bucket (w)

Edison rejected

not on LP/CD

As no copy of the recordings mentioned on this personnelography isn't available online, nothing can be said regarding musical content or personnel, other than Chalmers sings on the 1<sup>st</sup> title & N. Jolliffe is on the 3 rejected takes of the 1<sup>st</sup> one, which was finally remade on March 5 of 1926 with a new matrix number. The confirmation regarding Jolliffe as the vocalist on those 3 rejected takes (whose test pressings are held on the Edison National Historic Site) comes from the Edison papers via Raymond R. Wile's excellent discography of Edison sides made from 1926 to 1929, which should be available in every collector & university library.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – Donald Chalmers, James Doherty, John Ryan - v.

**-Johnson-Shirley's ADBORAF:** As before; Donald Chalmers, James Doherty, John Ryan - v.

**-Wile's Edison Discography from 1926 to 1929:** Dave Kaplan, conductor; Donald Chalmers (1), N. Jolliffe (2) – v.

**057 KAPLAN'S MELODISTS**

New York,

February 8, 1926

*Earl Oliver, Jack Stillman – tpt; Eph(riam) Hannaford – tbn;*

*Nathan Glantz – alt, ten (1), sop (2); unknown – ten, sop (2); Lou Raderman – vln;*

*Dave Kaplan – p, arr, ldr; Harry Reser – bjo; unknown – bb; unknown – d, glockenspiel; Charles Harrison – voc (1).*

10822-A-C [A Girl In Your Arms](#)

Edison 51696

not on LP/CD

10823-A-B-C Always (w)

Edison 51689

not on LP/CD

The musicians are those from the December 24 of 1925 session, but Earl Oliver's growling trumpet appears for the first time, and contributes a scorching hot solo in the last chorus's bars 9 to 16 in addition to Charles Harrison, who sings two vocal refrains here. And don't forget the soprano sax section by Glantz and the unknown 2<sup>nd</sup> sax player, to mention a few nice highlights in the 1<sup>st</sup> title.

As for the 2<sup>nd</sup> title, which of course is the wonderful Irving Berlin waltz. Dig out the soprano sax section led by Nathan Glantz on the last chorus and also the glockenspiel & chimes too, among the nice highlights of that title.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – Charles Harrison, v.

**-Wile's Edison Discography from 1926 to 1929:** Dave Kaplan, conductor; Charles Harrison – v.

**058 KAPLAN'S MELODISTS**

New York,

March 5, 1926

*Earl Oliver, Jack Stillman – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop; unknown - vln;*

*Dave Kaplan – p, arr, ldr; John Cali – bjo; unknown – bb; unknown – d, glockenspiel; James Doherty - voc.*

108686-A-C The Old Oaken Bucket (w)

Edison 51711

not on LP/CD

108687-A-B-C When You And I Were Young, Maggie (w)

Edison 51787

not on LP/CD

This is another interesting session from Kaplan's Melodists devoted to waltzes, and its also the first session where trumpeter Earl Oliver appears for the 2<sup>nd</sup> time. Oliver played among others with Ben Selvin, Arthur Lange & Bob Haring, to mention a few. His trumpet shines on this session as a superb lead man following the arrangements as written. His true musical colours/colors will appear again on the March 11 of 1926 session.

The 2nd title was a remake from matrix 10805, and its new matrix for this session was 108686. Alongside the vocals from James Doherty (with glockenspiel punctuations), we have an interlude from Kaplan's piano showing his classical sides

followed by the ensemble. Dig out also the violin on the opening chorus with Glantz's sappy soprano sax playing the harmony part & the last chorus by the ensemble with that brass section arpeggio before the unknown violinist & Glantz's soprano sax finish it for good.

The 2<sup>nd</sup> title also features the unknown violin on the 1<sup>st</sup> chorus, the wonderful vocals from Doherty, John Cali's banjo arpeggios & also the glockenspiel, among other wonderful highlights. No 2<sup>nd</sup> sax is heard on this session.

Nevertheless, Kaplan has done a nice job.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Wile's Edison Discography from 1926 to 1929:** Dave Kaplan, conductor; James Doherty – v.

**059 DAVE KAPLAN'S NOVELTY ORCHESTRA**

New York,

March 11, 1923

Earl Oliver, Jack Stillman – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop, ten; Ken "Goof" Moyer, ten, sop; unknown – vln; Dave Kaplan – p, arr, ldr; Harry Reser – bjo, gtr (2); unknown – bb; unknown – d, native american calls (2); Donald Chalmers, John Ryan, James Doherty, Harry Jockin – voc; Arthur Lange (1), Frank Skinner (2) – arr.

10875-A-B-C [Oh! You Lulu Belle](#) Edison 51713 not on LP/CD

10876-A-B-C Tamiami Trail Edison 51713 not on LP/CD

Harry Reser returns here for good measure in another fine session where the personnel remains certainly the same, but with Ken "Goof" Moyer and vocalists Donald Chalmers, John Ryan & Harry Jockin added.

The 1<sup>st</sup> title uses the tune's stock arrangement by Arthur Lange, and in addition to the vocal quartet of James Doherty, John Ryan, Harry Jockin and Donald Chalmers in the 2 vocal refrains present, Earl Oliver tackles a superb hot growling trumpet solo after the 1<sup>st</sup> verse, in addition to Glantz & Moyer's soprano sax duo.

That 2<sup>nd</sup> title (also recorded among others by the Savoy Orpheans for british HMV) uses the tune's stock arrangement from Frank Skinner. Aside from the vocal quartet of James Doherty, John Ryan, Harry Jockin & Donald Chalmers, After the interlude that follows the vocal quartet on the 2<sup>nd</sup> chorus (with Reser doubling on guitar), Earl Oliver's growling trumpet takes one of his best hot solos on the 3<sup>rd</sup> chorus (complete with growling flutter tongue effects that are typical of his playing), with Nathan Glantz's sappy soprano sax in the bridge, and also on the last 8 bars of the 4<sup>th</sup> & last chorus, which has Nathan Glantz's tenor sax on the first 16 bars with a nice violin obbligato.

Dig out also those Native American Indian calls on that interlude featuring Jack Stillman's straight muted trumpet playing a pseudo-oriental melody and Earl Oliver's trumpet bringing out his best horse neigh effects.

5 stars for Kaplan's boys.

**NOTE:**

**-Rust's ADBD:** Probably a contingent drawn from the main group.

**-Johnson-Shirley's ADBORAF:** Probably a contingent drawn from the main orchestra; Donald Chalmers, John Ryan, James Doherty, Harry Jochim - v.

**-Wile's Edison Discography from 1926 to 1929:** John Ryan, Harry Jockin, Donald Chalmers, James Doherty, v.

**060 KAPLAN'S MELODISTS**

New York,

May 7, 1926

Earl Oliver, Jack Stillman – tpt; Eph(riam) Hannaford – tbn; Ken "Goof" Moyer – alt; unknown – ten; Dave Kaplan – p, arr, ldr; Harry Reser – bjo; unknown – bb; unknown – d.

10965-A-C [Raquel Meller Medley](#) Edison 51754 not on LP/CD

10966-A-C [Just A Little Dance](#) Edison 51754 not on LP/CD

In spite of Nathan Glantz's absence, we're lucky that Kaplan, Oliver, Stillman, Hannaford, Moyer and Reser are still present, and the results are quite inspiring as usual.

The 1<sup>st</sup> title is a great medley of Spanish singer Raquel Meller's most famous songs including "My Toreador" ["El Relicario"], "Who'll Buy My Violets?" ["La Violetera"], "Poor Scentless Flow'r" ["Flor Del Mal"] & "At The Dance" ["La Monteria"], whilst the 2<sup>nd</sup> title features Earl Oliver's growling trumpet solo on his greatest form.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Wile's Edison Discography from 1926 to 1929:** Dave Kaplan, conductor.

**061 KAPLAN'S MELODISTS**

New York,

June 25, 1926

Jack Stillman, tpt; unknown – tpt; Eph(riam) Hannaford – tbn; Nathan Glantz – alt, sop;

**Murray/Morris Kellner (aka Kel Murray)** – vln; Dave Kaplan – p, arr, ldr; John Cali – bjo;

unknown – bb; unknown – d, glockenspiel; James Doherty (1), John Ryan (3) - voc.

11072-A-C Ben Bolt (w) Edison 51787 not on LP/CD

11073-A-B-C Let Me Spend The Journey's End With You (w) Edison rejected not on LP/CD

11074-A-C When You Find A Girl Who Loves You (w) Edison 51791 not on LP/CD

Though no copy of the 3<sup>rd</sup> title is available online and the 2<sup>nd</sup> title was bluntly rejected, we're lucky that the 1<sup>st</sup> title is available for listening.

This is of course Kaplan's session that features Kel Murray (r.n. Morris Kellner, also known as Murray Kellner) on violin, and Kellner's presence is confirmed in the Edison files.

His sweeter tone is showcased on the 1<sup>st</sup> title, as you can hear in the opening chorus, for example. Add to this James Doherty's vocals & the glockenspiel work, and you'll have a wonderful arrangement that tells the story of Ben Bolt ([a poem written by Thomas Dunn English with music from Nelson Kneatts also popular thanks to Burl Ives](#)).

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – James Doherty, John Ryan - v.

**-Johnson-Shirley's ADBORAF:** Murray Kellner – vln added for this session.

**-Wile's Edison Discography from 1926 to 1929:** Dave Kaplan, conductor; James Doherty, John Ryan – v; Murray Kellner – vln was added for this session.

## 062 KAPLAN'S MELODISTS

New York,

December 26, 1926

Jack Stillman – tpt; unknown – tpt; unknown – tbn; Larry Abbott – alt, sop; unknown – ten, sop; Lou Raderman – vln; Dave Kaplan – p, arr, ldr; Harry Reser – bjo; unknown – bb; unknown – d, sound effects (2);

Walter van Brunt (aka Walter Scanlan), Arthur Hall, John Ryan, Harry Donaghy – voc (1); Frank Skinner – arr (2).

11362-A-B-C Home, Sweet Home Medley (w) Edison 52060 not on LP/CD

11363-A-B-C Hello, Bluebird Edison 51899 not on LP/CD

There's a change in the trombone chair, in view of the fact that Eph Hannaford joined Bert Ambrose's Embassy Club Band on September of 1926, and Nathan Glantz gets replaced by Larry Abbott here.

The 1<sup>st</sup> title is a superb medley that comprises primarily the tune "Home Sweet Home" and other melodies sung by Walter Van Brunt, Arthur Hall, John Ryan & Harry Donahy, and skillfully arranged by Kaplan.

The 2<sup>nd</sup> title is from the pen of Cliff Friend & written as an answer to the famous "Bye, Bye, Blackbird". Kaplan uses the tune's stock arrangement from Frank Skinner with great results. Among the superb highlights, dig out the superb banjo work of Harry Reser & the fine 16 bar hot violin solo on the last chorus, which is probably played by Lou Raderman.

Another good home run for Kaplan's men.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d – Walter Scanlan, Arthur Hall, John Ryan, Harry Donaghy, v.

**-Wile's Edison Discography from 1926 to 1929:** Dave Kaplan, conductor; Walter van Brunt (as Walter Scanlan), v.

## 063 KAPLAN'S MELODISTS

New York,

March 17, 1927

Jack Stillman – tpt; unknown – tpt; unknown – tbn; Nathan Glantz – alt, ten; unknown – ten; Murray/Morris Kellner (aka Kel Murray) – vln; Dave Kaplan – p, arr, ldr; Harry Reser – bjo; unknown – bb; unknown – d; Walter van Brunt (aka Walter Scanlan), Arthur Hall, John Ryan, Harry Donaghy – voc.

11579-A-B-C I Cannot Sing The Old Songs (w) Edison 51978 not on LP/CD

11580-A-B-C See Saw (w) Edison 51978 not on LP/CD

Though no copy of the 1<sup>st</sup> title isn't available, we're lucky to have the 2<sup>nd</sup> one, and Nathan Glantz tenor sax in the first chorus of "See Saw" featuring the vocal quartet of Walter van Brunt (aka Walter Scanlan), Arthur Hall, John Ryan & Harry Donaghy in the vocal chorus with great effect.

A fabulous waltz hour with Kaplan's Orchestra!

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Wile's Edison Discography from 1926 to 1929:** Dave Kaplan, conductor; Walter van Brunt, John Ryan, Arthur Hall, Harry Donaghy, v.

## 064 KAPLAN'S MELODISTS

New York,

June 1, 1927

Jack Stillman – tpt; unknown – tpt; unknown – tbn; unknown – alt; unknown – ten;

Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d; Vernon Dalhart – v.

Unknown titles

Edison experimental recording

not on LP/CD

As no copy of the recordings mentioned on this personnelography isn't available online, nothing can be said regarding musical content or personnel.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Wile's Edison Discography from 1926 to 1929:** Kaplan's Melodists with Vernon Dalhart.

## 065 KAPLAN'S MELODISTS

New York,

June 23, 1927

Jack Stillman – tpt; unknown – tpt; unknown – tbn;

Nathan Glantz – alt, ten, sop (1); Andy Sannella – alt, sop; unknown – ten, sop; unknown – vln;

Dave Kaplan – p, arr, ldr; Harry Reser – bjo; unknown – bb; unknown – d, sleigh bells (1);

J. Donald "Happy Jack" Parker (1), Arthur Fields (2) -voc; Ted Eastwood – arr (2).

11758-A-B-C Do They Think Of Me At Home? (w) Edison 52060 not on LP/CD

11759-A-B-C Sweet Marie Edison 52058 not on LP/CD

Another Kaplan session gets added to the list, and we're glad to hear for the first time legendary Andy Sannella taking his alto sax & clarinet here & leading the sax section.

The first title (written by William Charles Glover & Joseph Edwards Carpenter) is of course part of a superb waltz medley of other melodies from the 19<sup>th</sup> century skillfully arranged by Kaplan.

Alongside J. Donald "Happy Jack" Parker's vocals, we have a chorus of "Embarrassment" by Kaplan's piano (showing his classical training at his best), followed by the ensemble's rendering of the John Pierpont tune "Jingle Bells" (very popular in Christmas) coupled with sleigh bells. This is then followed by "Silvery Waves", which is played by the unknown violinist & followed by the ensemble's rendering of "Annie Laurie" (before Jimmie Lunceford made it a swinging flagwaver on 1937 for Decca with a great arrangement by the legendary Sy Oliver).

The 2nd title uses the tune's stock arrangement by Ted Eastwood with great effect featuring also Arthur Fields' vocals as well as the entire band.

This is a great last acoustical session from Kaplan's men, as usual.

**NOTE:**

**-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.  
**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.  
**-Wile's Edison Discography from 1926 to 1929:** J. Donald Parker, Arthur Fields - v

066 **DAVE KAPLAN AND HIS HAPPINESS ORCHESTRA** New York, August 19, 1927  
 Jack Stillman – tpt; unknown – tpt; Eph(riam) Hannaford – tbn;  
 Nathan Glantz – alt, sop, bcl; Ken “Goof” Moyer – alt, ten, sop; unknown – vln;  
 Dave Kaplan – p, arr, ldr; unknown – bjo; unknown – bb; unknown – d; Billy Jones – voc (2); William Conrad Polla (1), Ted Eastwood (2) - arr.  
 11846-A-B-C I Can't Believe That You're In Love With Me Edison 52091 not on LP/CD  
 11847-A-B-C-D It's A Million-To-One You're In Love Edison 52091 not on LP/CD

Richard J. Johnson & Bernard H. Shirley: “NOTE: Takes –F [1<sup>st</sup> title] & –D [2<sup>nd</sup> title] are probably remakes from a slightly later session, possibly the next following [JSLas2: Likely the one from September 22 of 1927 if that's the case].”  
 Raymond R. Wile: “The studio cashbook for 18-Aug-1927 notes two sessions for Kaplan's Orchestra on this day.”  
 Well, well, well, we're just in time for Dave Kaplan's first electrical recording session, and despite what Johnson & Shirley's ADBORAF says regarding take F of the 1<sup>st</sup> title & take D of the last title of this session, there's no take F, and take D was cut on this date. Could that be the reason why Kaplan's band had another session on the same day?  
 Nevertheless, Eph(riam) Hannaford is back on trombone after returning from his British sojourn with Ambrose's Embassy Club Orchestra, which Lou Raderman took over after Ambrose left for the Mayfair.  
 We'll never know, but we're happy to know that the 2 titles are available online.  
 The 1<sup>st</sup> title is the well-known Clarence Gaskill & Jimmy McHugh standard (later recorded by Louis Armstrong, Billie Holiday & the Gerry Mulligan Quartet with Chet Baker & Lee Konitz (the latter as a guest star) among others).  
 This version uses the tune's stock arrangement from William Conrad Polla, doctored up by Kaplan. Among other highlights, dig out Glantz's bass clarinet & the unknown violin on the 4<sup>th</sup> chorus & the last chorus with the 1<sup>st</sup> sixteen bars played by the entire ensemble as a sort of proto-shout chorus (minus the trumpet shakes & trills in high register), the violin in the bridge & the last 8 bars by the ensemble with Jack Stillman's trumpet improvising with that shaky vibrato all the way to the coda.  
 The 2<sup>nd</sup> title, which was composed by Harry Akst & Benny Davis (recorded among them by the W.M.C.A. Broadcasters & Harry Hudson) uses the tune's stock arrangement by Ted Eastwood with fine results. Alongside Billy Jones's vocals, dig out the skyrocketing cymbal hot solo on the 3<sup>rd</sup> chorus with Glantz's bass clarinet in the bridge & the hot trumpet of Jack Stillman with his shaky vibrato after the soprano sax section chorus and before they reach the stock arrangement's coda.

**NOTE:**

**-Rust's ADBD:** Similar to the foregoing; Billy Jones, v.  
**-Johnson-Shirley's ADBORAF:** Similar to the foregoing; Billy Jones, v.  
**-Wile's Edison Discography from 1926 to 1929:** Billy Jones, v.

067 **DAVE KAPLAN AND HIS HAPPINESS ORCHESTRA** New York, September 22, 1927  
 Jack Stillman – tpt; unknown – tpt; Eph(riam) Hannaford – tbn;  
 Nathan Glantz – alt, sop; unknown – ten; unknown (?Lou Raderman or ?Murray/Morris Kellner (aka Kel Murray)) – vln;  
 Dave Kaplan – p, arr, ldr; Harry Reser – bjo; unknown – bb; unknown – d; Billy Jones – voc (2); Frank Skinner (1) - arr.  
 11907-A-B-C [Good News](#) Edison 52106 not on LP/CD  
 11908-A-B-C [Barbara](#) Edison 52108 not on LP/CD

And here we have another electrically recorded Dave Kaplan's Orchestra full of surprises.  
 The 1<sup>st</sup> title is Lew Brown, Ray Henderson and B. G. “Buddy” DeSylva's “Good News”, the title tune from the Broadway musical play of the same name, and Dave Kaplan doctored up the tune's stock arrangement by Frank Skinner to make it a showcase for the entire group, including the trick chorus between the brass section and the soprano sax led by Nathan Glantz.  
 The 2<sup>nd</sup> title by Abner Silver, is a superb recording featuring Billy Jones's vocals and the fabulous soprano sax section in the 3<sup>rd</sup> chorus led by Glantz, among the great highlights you'll find in Kaplan's version for Edison even with the publisher's stock arrangement.

Verdict: 5 points and beyond for Kaplan's Orchestra (including Jones, Glantz, Hannaford, Stillman and Reser)!

**NOTE:**

**-Rust's ADBD:** Similar to the foregoing; Billy Jones, v.  
**-Johnson-Shirley's ADBORAF:** Similar to the foregoing; Billy Jones, v.  
**-Wile's Edison Discography from 1926 to 1929:** Billy Jones, v.

068 **DAVE KAPLAN AND HIS HAPPINESS ORCHESTRA** New York, November 5, 1927  
 Jack Stillman – tpt; unknown (?Julius Berkin) – tpt; Eph(riam) Hannaford – tbn;  
 Ken “Goof” Moyer – alt; Doc Opsahl/Upsahl – ten; unknown (?Lou Raderman or ?Murray/Morris Kellner (aka Kel Murray)) – vln; Dave Kaplan – p, arr, ldr; Harry Reser – bjo; unknown – bb; unknown – d; Billy Jones – voc.  
 18013-A-B-C My New York Edison 52147 not on LP/CD  
 18014-A-B-C Up In The Clouds Edison rejected not on LP/CD

Though the 2<sup>nd</sup> title was rejected & remade on December 12 of 1927, we're lucky that the 1<sup>st</sup> title (from the pen of the one and only Irving Berlin) is available online for listening, and it's also Doc Opsahl/Upsahl's first session as tenor sax player with Kaplan (he was trombonist on Carlton Kelsey's Orchestra also used by Nathan Glantz's Orchestra in several sessions from at least, November of 1927, although he also played saxes as well, which is shown here).  
 Kaplan uses the publisher's stock arrangement (also used on Ben Selvin's version for Columbia's budget label Harmony as the Harmonians & Sam Lanin for Okeh among others) with great results. Alongside Billy Jones's vocal refrain, dig out the interpolation of “The Bowery” & “The Sidewalks Of New York” and the hot trumpet solo possibly played by Julius Berkin on the 1<sup>st</sup> sixteen bars of the last chorus, followed by the ensemble after the bridge.  
 Good job for Kaplan here.

**NOTE:****-Rust's ADBD:** Similar to the foregoing; Billy Jones, v.**-Johnson-Shirley's ADBORAF:** Similar to the foregoing; Billy Jones, v.**-Wile's Edison Discography from 1926 to 1929:** Billy Jones, v.**069 DAVE KAPLAN AND HIS HAPPINESS ORCHESTRA**

New York,

December 12, 1927

Jack Stillman – tpt; unknown – tpt; Eph(riam) Hannaford – tbn;

Ken “Goof” Moyer – alt; Doc Opsahl/Upsahl – ten; unknown (?*Lou Raderman* or ?*Murray/Morris Kellner (aka Kel Murray)*) – vln; Dave Kaplan – p, arr, ldr; Harry Reser – bjo; unknown – bb; Jack Glaser – d; Billy Jones - voc.

18014-F-G-H Up In The Clouds Edison 52170 not on LP/CD

18099-A-B-C Lady Of Havana Edison 52170 not on LP/CD

The personnel for this session is the one for that of November 5 of 1927, but with an unknown 2<sup>nd</sup> trumpet and drummer Jack Glaser sitting here.

The 2 titles are top notch, including “Up In The Clouds” showing Billy Jones’s tender side as he also does on “Lady Of Havana”. The band is also in top form as usual.

Well done, Kaplan &amp; company!

**NOTE:****-Rust's ADBD:** Similar to the foregoing; Billy Jones, v.**-Johnson-Shirley's ADBORAF:** Similar to the foregoing; Billy Jones, v.**-Wile's Edison Discography from 1926 to 1929:** Billy Jones, v.**070 DAVE KAPLAN AND HIS HAPPINESS ORCHESTRA**

New York,

February

23, 1928

Jack Stillman – tpt; *Julius Berkin* – tpt; Eph(riam) Hannaford – tbn;

Ken “Goof” Moyer – alt, sop (1), clt; Doc Opsahl/Upsahl – ten, sop (1); Don McCluskie – vln;

Dave Kaplan – p, arr, ldr; Ralph Golati/Gellati – bjo; unknown – bb;

Jack Glaser – d; Billy Jones (1), Ernest Hare (2) – voc; Joseph Nussbaum (1) - arr.

18254-A-B-C [Shepherd Of The Hills](#) Edison 52234 not on LP/CD18255-A-B-C [Golden Gate](#) Edison 52234 not on LP/CD

And once again, we're lucky to have the 2 titles of this equally great session by Kaplan's Orchestra, with banjoist Ralph Golati/Gellati, previously with Ray Miller's Orchestra during 1923 and up to early 1924, and several years later working with Carlton Kelsey's Orchestra used also by Nathan Glantz. From this last mentioned band comes also Don McCluskie on violin. Lawrence Wright's “Shepherd Of The Hills” written under the pseudonym of Horatio Nicholls in collaboration with Edgar Leslie has the hono(u)r of being the session's first title, and in addition to Billy Jones's wonderful vocal refrain, the band uses the tune's stock arrangement by Joseph Nussbaum with great effect, particularly with Jack Glaser's astounding cymbal work. We know that the 2<sup>nd</sup> title was well known thanks to Al Jolson, and Ernest Hare does justice to this title on Kaplan's version. Dig out also the hot trumpet solo with cymbal accompaniment, which probably belongs to Julius Berkin and Ken “Goof” Moyer's clarinet obligato waving over the ensemble towards the end among the fine highlights of that side.

**NOTE:****-Rust's ADBD:** Similar to the foregoing; Billy Jones, Ernest Hare, v.**-Johnson-Shirley's ADBORAF:** Similar to the foregoing; Billy Jones, Ernest Hare, v.**-Wile's Edison Discography from 1926 to 1929:** Billy Jones, Ernest Hare, v.**071 KAPLAN'S MELODISTS**

New York,

April 17, 1928

Jack Stillman – tpt; Mike Mosiello – tpt; Eph(riam) Hannaford – tbn;

Nathan Glantz – alt, sop; Larry Abbott – alt, ten, sop; *Murray/Morris Kellner (aka Kel Murray)* – vln;

Dave Kaplan – p, arr, ldr; Ralph Golati/Gellati – bjo; unknown – bb; Jack Glaser – d; Billy Jones (1), Ernest Hare (2) - voc.

18410-A-B-C Shepherd Of The Hills Edison rejected not on LP/CD

18411-A-B-C You May Be Right, You May Be Wrong (But Right Or Wrong I Love You)

Edison 52304 not on LP/CD

Though the 1<sup>st</sup> title was rejected, we're lucky that the 2<sup>nd</sup> title is available online.

That title (from the pens of Benny Davis, Vincent Rose & Harry Akst) has some interesting highlights such as Ernest Hare's vocal refrain with a superb hot violin obligato that probably belongs to Kel Murray (aka Murray/Morris Kellner) & Jack Stillman's 16 bar hot trumpet solo (with that shaky vibrato typical of him) on the last chorus featuring also Larry Abbott's alto sax in the bridge with a nice set of hot licks towards the end of the arrangement. And also, Nathan Glantz's sappy alto sax doubling on soprano sax is in time for his last session with Kaplan, which is also great as usual!

Kaplan has done a nice job on this next to last session, and the 2<sup>nd</sup> title was one of his last issued sides.**NOTE:****-Rust's ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.**-Johnson-Shirley's ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.**-Wile's Edison Discography from 1926 to 1929:** Billy Jones, Ernest Hare, v.**072 DAVE KAPLAN AND HIS HAPPINESS ORCHESTRA**

New York,

May 21, 1929

Mike Mosiello - tpt; unknown – tpt; Chuck Campbell – tbn;

Andy Sannella – alt, clt; unknown – alt, clt; unknown – ten, clt;

unknown – vln; Dave Kaplan – p, arr, ldr; John Cali – bjo;

unknown – bb; Joe Green – d, glockenspiel, chimes (3,4); Billy Jones - voc.

19204-A-B-C In Old Tia Juana (Ti-a-wa-na) Edison 52595 not on LP/CD

N908-A-B-C	In Old Tia Juana (Ti-a-wa-na)	Edison rejected	not on LP/CD
19205-A-B-C	Am I A Passing Fancy?	Edison 52595	not on LP/CD
N909-A-B-C	Am I A Passing Fancy?	Edison rejected	not on LP/CD

This wonderful session was entered in the Edison files as “Dave Kaplan and his Orchestra as (Kaplan’s Melodists)” for the 1<sup>st</sup> title & as “Dave Kaplan’s Melodists” for the 2<sup>nd</sup> title.

Of course, it was Kaplan’s last issued session, but the 2 titles reflect that Kaplan still had his charm and was capable of adapting to the good times in some aspects. And Kaplan wasn’t alone, for he has the great company of Billy Jones’s vocals, Mike Mosiello’s trumpet, Andy Sannella’s alto sax doubling on clarinet and John Cali is the banjo player on this session, but wait, they’re not alone.

We have also for the first time the wonderful Chuck Campbell on trombone (Campbell worked & recorded with Johnny Johnson, George Olsen, Roger Wolfe Kahn (from 1925 to early 1926), Ben Selvin, Nat Shilkret, Bob Haring & many other greats) & Joe Green’s drums.

Needless to say, the rest of the personnel remains unknown

The 1<sup>st</sup> title (which comes from the pens of Billy Heagney & Fred Steele) is a nice example of a wonderful Latin-American theme, and among the highlights of this tune, we get to hear Billy Jones’s wonderful vocals on the 2<sup>nd</sup> chorus before hitting the verse & modulation to A flat major key, Chuck Campbell’s trombone on the 3<sup>rd</sup> chorus backed by a wonderful clarinet trio with the straight-muted trumpet duet supported by the castanets in the bridge before returning to F major key & Mike Mosiello’s wonderful 16 bar hot trumpet solo on the 4<sup>th</sup> & last chorus.

The 2<sup>nd</sup> & last title of this session (and also Kaplan’s very last recording as leader) was from the pen of Al Sherman, Al Lewis & Abner Silver, and it was recorded among others by the California Ramblers (as the Golden Gate Orchestra) for Columbia’s budget label Harmony, Meyer Davis for Brunswick & Nat Shilkret for Victor.

Our version has several highlights such as Billy Jones’s vocals on the 2<sup>nd</sup> chorus, the clarinet trio on the 3<sup>rd</sup> chorus after the verse that modulates into the E flat major key with Chuck Campbell’s trombone on bars 17 to 24, and once again, Mike Mosiello’s hot 16 bar trumpet solo on the 4<sup>th</sup> chorus after the band returns to F major key.

The 2 titles are a fitting close for a prosperous career of Kaplan’s dance band & jazz recordings for Edison, ending on a good note. Once again, thank you, Dave Kaplan & company!

**NOTE:**

**-Rust’s ADBD:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Johnson-Shirley’s ADBORAF:** Dave Kaplan, p dir. 2 t – tb – 2 cl/as/ss – cl/ts/ss – bj – bb – d.

**-Wile’s Edison Discography from 1926 to 1929:** Billy Jones, v.

## SOURCES:

### 1. Published sources:

- Brian Rust: American Dance Band Discography, 1917-1942. Arlington House Publishers, 1975.
- Richard J. Johnson & Bernard H. Shirley: American Dance Bands On Record And Film, 1915-1942. Rustbooks Publishing, Fairplay, Colorado, 2010.
- Raymond L. Wile: The Edison Discography (1926-1929). Mainspring Press, 2008.

### 2. Websites:

- Richard Densmore's Edison Diamond Discs: <http://homepages.bw.edu/~rdensmor/EdisonRecordsList/>
- Thomas Edison's Attic - Playlist from October 21, 2003: <https://wfmuplaylists.org/shows/9256>
- Thomas Edison's Attic - Playlist from April 20, 2004: <https://wfmuplaylists.org/shows/11056>
- Thomas Edison's Attic - Playlist from May 3, 2005: <https://wfmuplaylists.org/shows/14953>
- Thomas Edison's Attic - Playlist from July 24, 2007: <https://wfmuplaylists.org/shows/23984>
- List of artists played on Thomas Edison's Attic: <https://wfmuplaylists.org/artistkeywords.php/TE>

The transfers of any of the recordings covered here can be found on the DAHR, Robert's Old Schmaltz Archives & on some of the following links (even if it just the same take on a different medium (no grimmer versions allowed)):

1. Transfers from the Belfer Cylinders Collection available for listen on the Syracuse University Library of Special Collection ([https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79735.metsmods.xml;query=Atlantic%20Dance%20Orchestra;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DAtlantic%2520Dance%2520Orchestra%26,https://cylinders.syr.edu/xtf/search?brand=belfer&keyword=McNalpak%27s+Dance+Orchestra%26https://cylinders.syr.edu/xtf/search?brand=belfer&keyword=Kaplan%27s+Melodists](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79735.metsmods.xml;query=Atlantic%20Dance%20Orchestra;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DAtlantic%2520Dance%2520Orchestra%26,https://cylinders.syr.edu/xtf/search?brand=belfer&keyword=McNalpak%27s+Dance+Orchestra%26https://cylinders.syr.edu/xtf/search?brand=belfer&keyword=Kaplan%27s+Melodists)) (note that "(How I Love Her And She Loves Me Is) Nobody's Business" isn't by Kaplan's Melodists, but a vocal recording from Billy Jones & Ernest Hare from February 4 of 1926 with orchestra accompaniment (director unknown and not listed in the Edison Cash Books & Recording Sheets via Wile's "Edison Discography (1926-1929)") dubbed into Blue Amberol cylinder)):

- "Some Sunny Day":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79735.metsmods.xml;query=Atlantic%20Dance%20Orchestra;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DAtlantic%2520Dance%2520Orchestra%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79735.metsmods.xml;query=Atlantic%20Dance%20Orchestra;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DAtlantic%2520Dance%2520Orchestra%26)

- "I Love Her - She Loves Me":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79738.metsmods.xml;query=Atlantic%20Dance%20Orchestra;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DAtlantic%2520Dance%2520Orchestra%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79738.metsmods.xml;query=Atlantic%20Dance%20Orchestra;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DAtlantic%2520Dance%2520Orchestra%26)

- "That Dixie Melody":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79822.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79822.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

- "On A Moonlight Night":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79819.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79819.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

- "Open Your Arms, My Alabamy":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79820.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79820.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

- "My Cuban Pearl":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79821.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79821.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

- "The Charleston Blues":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79832.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79832.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

- "The Pelican":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79833.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79833.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

- "You Tell Her- I Stutter":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79831.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79831.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

- "When Will The Sun Shine For Me":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79836.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79836.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

- "Honeymoon Chimes":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79838.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79838.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

- "Sun-Kist Rose":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79845.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79845.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

- "Night After Night":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79853.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79853.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

- "Dreamy Melody (Intro. Rocky Mountain Moon)":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79869.metsmods.xml;query=McNalpak%27s%20Dance%20Orchestra;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DMcNalpak%2527s%2520Dance%2520Orchestra%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79869.metsmods.xml;query=McNalpak%27s%20Dance%20Orchestra;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DMcNalpak%2527s%2520Dance%2520Orchestra%26)

- "What Do You Do Sunday, Mary?":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79874.metsmods.xml;query=McNalpak%27s%20Dance%20Orchestra;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DMcNalpak%2527s%2520Dance%2520Orchestra%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79874.metsmods.xml;query=McNalpak%27s%20Dance%20Orchestra;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DMcNalpak%2527s%2520Dance%2520Orchestra%26)

- "You've Simply Got Me Cuckoo":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79876.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79876.metsmods.xml;query=Kaplan%27s%20Melodists;brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

- "Cuddle Me Up":

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79916.metsmods.xml;query=Kaplan%27s%20Melodists&brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79916.metsmods.xml;query=Kaplan%27s%20Melodists&brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

-“Bringin’ Home The Bacon”:

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.79922.metsmods.xml;query=Kaplan%27s%20Melodists&brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.79922.metsmods.xml;query=Kaplan%27s%20Melodists&brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

-“Always”:

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.80086.metsmods.xml;query=Kaplan%27s%20Melodists&brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.80086.metsmods.xml;query=Kaplan%27s%20Melodists&brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

-“The Old Oaken Bucket”:

[https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer\\_cylinders.80101.metsmods.xml;query=Kaplan%27s%20Melodists&brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26](https://cylinders.syr.edu/xtf/view?docId=metsmods/belfer_cylinders.80101.metsmods.xml;query=Kaplan%27s%20Melodists&brand=belfer&searchURL=%3Fbrand%3Dbelfer%26keyword%3DKaplan%2527s%2520Melodists%26)

2. Transfers on Youtube by Edward Mitchell (VictrolaJazz):

-“Just Because You’re You”: <https://www.youtube.com/watch?v=AT4uZjVu0Ls>

-“I Came, I Saw, I Fell”: <https://www.youtube.com/watch?v=n3JmIPWBAQ>

-“Open Your Arms, My Alabamy”: [https://www.youtube.com/watch?v=dE9SI\\_9RaHI](https://www.youtube.com/watch?v=dE9SI_9RaHI)

-“Everything’s O.K. In K.Y.”: [https://www.youtube.com/watch?v=v4Qi\\_OwwWw8](https://www.youtube.com/watch?v=v4Qi_OwwWw8)

-“A Kiss In The Dark (Intro. Weaving My Dreams)”: <https://www.youtube.com/watch?v=zMCxgZjA0>

-“Down Among The Sleepy Hills Of Tennessee”: <https://www.youtube.com/watch?v=u-sNDbPUeW8>

-“Papa, Better Watch Your Step”: <https://www.youtube.com/watch?v=Yky93iqIGfQ>

-“Ritzi Mitzi (A Snappy, Peppy Ditty)”: <https://www.youtube.com/watch?v=zJHMX8ctEqM>

-“Marcheta (A Love Song Of Old Mexico) (Intro. A Night In Granada)”: <https://www.youtube.com/watch?v=BpZNZt4zWno>

-“Love Tales”: <https://www.youtube.com/watch?v=0LhMU4ga1js>

-“Bringin’ Home The Bacon”: <https://www.youtube.com/watch?v=On8iCjgpong>

-“There’s A Bend At The End Of The Swanee”: <https://www.youtube.com/watch?v=l-rQuRgqkcg>

3. Transfers on Youtube by Ricardo Ordorica:

-“Everything’s K.O. In Kentucky”: <https://www.youtube.com/watch?v=pRQLabVL4m8>

-“Honey Babe”: [https://www.youtube.com/watch?v=b7AMxK\\_ijFo](https://www.youtube.com/watch?v=b7AMxK_ijFo)

-“My Beautiful Mexican Rose (aka Cielito Lindo/Beautiful Heaven)”: [https://www.youtube.com/watch?v=XD35w\\_CHv5Y](https://www.youtube.com/watch?v=XD35w_CHv5Y)

4. Transfers on Youtube by user gramophoneshane:

-“Tamiama Trail”: <https://www.youtube.com/watch?v=zRLt9WzROns>

5. Transfers on Youtube by user acousticedison:

-“You Tell Her – I Stutter”: <https://www.youtube.com/watch?v=RngmtVsAT9w>

-“When Will The Sun Shine For Me?”: <https://www.youtube.com/watch?v=IZWsti4P7NY>

-“I’ll Be Here When You Come Back (But I’ll Be With Somebody Else)”: <https://www.youtube.com/watch?v=KdDC5bagaqc>

-“Oklahoma Indian Jazz”: <https://www.youtube.com/watch?v=dF4s0Q4wxGA>

-“Just Like A Baby”: <https://www.youtube.com/watch?v=qxNQInaydbE>

-“Don’t Mind The Rain”: <https://www.youtube.com/watch?v=LDxsL0tNUTE>

-“East”: <https://www.youtube.com/watch?v=cWUNRavJv-o>

-“Bringin’ Home The Bacon”: <https://www.youtube.com/watch?v=fFC-pMpBkLg>

-“Adoring You”: <https://www.youtube.com/watch?v=3xKDF-sm3Sw>

-“Home Sweet Home Medley”: <https://www.youtube.com/watch?v=sY8SrQync6o>

-“Hello, Bluebird”: <https://www.youtube.com/watch?v=2tgAtNCCmA>

-“Do They Think Of Me At Home?”: [https://www.youtube.com/watch?v=sr1\\_HgKp-so](https://www.youtube.com/watch?v=sr1_HgKp-so)

6. Transfers on Youtube by Lyle Boehland (Phonograph Man):

-“If Winter Comes”: <https://www.youtube.com/watch?v=x2fRpo4oLY>

-“Martha (Just A Plain Old Fashioned Name)”: <https://www.youtube.com/watch?v=ONz7cfoRSxY>

-“Open Your Arms, My Alabamy”: <https://www.youtube.com/watch?v=rvREn2hvvOA>

-“Everything Is K.O. In Kentucky”: <https://www.youtube.com/watch?v=fitQqJJe-rrtQ>

-“Hoptown Chinatown Hop”: <https://www.youtube.com/watch?v=VGEiACcB8FI>

-“Songs Of Other Days”: <https://www.youtube.com/watch?v=hrt2fFkbjKQ>

-“Come Back To Erin”: <https://www.youtube.com/watch?v=Fr9eTVUYmR4&t=4s>

-“A Kiss In The Dark (Intro. Weaving My Dreams)”: <https://www.youtube.com/watch?v=RJ9S2Fuumb4>

-“So This Is Love”: <https://www.youtube.com/watch?v=fS92y1A6kp4>

-“I’d Love To Waltz Through Life With You”: [https://www.youtube.com/watch?v=JWVcaMu-I\\_Y](https://www.youtube.com/watch?v=JWVcaMu-I_Y)

-“Egyptian Rose”: [https://www.youtube.com/watch?v=fkYacok\\_15I](https://www.youtube.com/watch?v=fkYacok_15I)

-“Bringin’ Home The Bacon”: <https://www.youtube.com/watch?v=c8NBViCjEWs>

-“Burning Kisses”: <https://www.youtube.com/watch?v=hOcHbbzL7d0>

-“Put Away A Little Ray Of Golden Sunshine For A Rainy Day”: <https://www.youtube.com/watch?v=Nv88TLy2mCA>

-“Morning (Won’t You Ever Come ‘Round)”: <https://www.youtube.com/watch?v=HuaRncWdVvw>

-“Oh, Joseph!”: <https://www.youtube.com/watch?v=ucv-kZlqdfU>

-“Madame Pompadour Waltz”: <https://www.youtube.com/watch?v=JE5rwlCf7c>

-“The Prisoner’s Song”: <https://www.youtube.com/watch?v=gfpkQjHQ2AI>

-“See Saw”: <https://www.youtube.com/watch?v=OT8ZNcjGII0>

7. Transfers on Youtube by Edwin Harvey:

-“Neath The South Sea Moon (Intro. My Rambler Rose)”: <https://www.youtube.com/watch?v=6-Y2Qty9zyU>

-“The Pelican”: <https://www.youtube.com/watch?v=CdH18cJToCE>

-“Songs Of Other Days”: <https://www.youtube.com/watch?v=PJ-eivCw6YY>

-“Come Back To Erin”: <https://www.youtube.com/watch?v=pHxRJW8-qTQ>

-“A Kiss In The Dark (Intro. Weaving My Dreams)”: <https://www.youtube.com/watch?v=ulcHM5xsamA>

-“We Two”: <https://www.youtube.com/watch?v=qjRDFH8kLB8>

-“Marcheta (A Love Song Of Old Mexico) (Intro. A Night In Granada)”: [https://www.youtube.com/watch?v=OYAjlqen\\_kw](https://www.youtube.com/watch?v=OYAjlqen_kw)

-“What Do You Do Sunday, Mary?”: [https://www.youtube.com/watch?v=P0\\_ZJK9U92U](https://www.youtube.com/watch?v=P0_ZJK9U92U)

-“My Best Girl”: <https://www.youtube.com/watch?v=8GNBB5FBDM>

-“Because They All Love You”: <https://www.youtube.com/watch?v=RNiCgKQmtBo>

-“Hello, Bluebird”: <https://www.youtube.com/watch?v=rYTEK1qKUuA>

8. Transfers on Youtube by Klaus Janku (phonomono78s):

-“The Charleston Blues”: <https://www.youtube.com/watch?v=wTNG9irlZlA>

9. Transfers on Youtube by Grzegorz (240252):

-“What’s Your Hurry?”: <https://www.youtube.com/watch?v=CmzUQvXMOVQ>

-“Hello, Bluebird”: <https://www.youtube.com/watch?v=LrN3LMCURzU>

10. Transfers on Youtube by Cliff Bolling (cdbpdx):

-“Everything’s K.O. In K.Y.”: <https://www.youtube.com/watch?v=EsiMEItkSic>

-“The Pelican”: <https://www.youtube.com/watch?v=9UMCXzkt6hw>

-“Down Among The Sleepy Hills Of Tennessee”: <https://www.youtube.com/watch?v=H7WrvV8EJD0>

-“Other Lips”: <https://www.youtube.com/watch?v=JyWSdLxmZBo>

-“The Duck’s Quack (A Barnyard Jazzboree)”: <https://www.youtube.com/watch?v=dT2CzBNdsgI>

-“Annabelle”: <https://www.youtube.com/watch?v=L6nvqFJoRG4>

-“I’ll Be Here When You Come Back (But I’ll Be With Somebody Else)”: <https://www.youtube.com/watch?v=xfNARvuoNag>

-“When You Love”: <https://www.youtube.com/watch?v=jZUPqQYDBiI>

-“Up In The Clouds”: <https://www.youtube.com/watch?v=awV7x6mb08Q>

-“Lady Of Havanna”: <https://www.youtube.com/watch?v=sLizVvehvIM>

11. Transfers on Youtube by user The Edison Man:

-“Papa, Better Watch Your Step”: <https://www.youtube.com/watch?v=e1OmyC-qYQ0>

12. Transfers by Kevin Davis on his website on his Century Old Sounds website (also available on Facebook: <http://www.facebook.com/centuryoldsounds>):

-“Georgette”: [http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED\\_51013-R.mp3](http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED_51013-R.mp3)

-“You’ve Simply Got Me Cuckoo”: [http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED\\_51260-L.mp3](http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED_51260-L.mp3)

-“Sweet Butter”: [http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED\\_51260-R.mp3](http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED_51260-R.mp3)

-“Just Like A Baby”: [http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED\\_51318-R.mp3](http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED_51318-R.mp3)

-“Don’t Mind The Rain”: [http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED\\_51318-L.mp3](http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED_51318-L.mp3)

-“When You And I Were Young, Maggie”: [http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED\\_51787-L.mp3](http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED_51787-L.mp3)

-“Ben Bolt”: [http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED\\_51787-R.mp3](http://www.centuryoldsounds.com/EdisonDiamondDiscs/ED_51787-R.mp3)

13. Transfers available at Turtle Services (<http://turtleservices.com/jukebox.htm>):

-“Kiss Mama, Kiss Papa”: <http://turtleservices.com/kissmama.mp3>

-“The Young Rajah”: <http://turtleservices.com/The%20Young%20Rajah.mp3>

-“That Dixie Melody”: <http://turtleservices.com/thatdm02.mp3>

-“When Will The Sun Shine For Me”: <http://turtleservices.com/whensun.mp3>

-“What’s Your Hurry?”: <http://turtleservices.com/whatshry.mp3>

-“Sun-Kist Rose”: <http://turtleservices.com/Sun-Kist%20Rose.mp3>

-“Tell Me A Story”: <http://turtleservices.com/tellme.mp3>

-“If I Knew You Then As I Know You Now”: <http://turtleservices.com/ifiknewu.mp3>

-“You’ve Simply Got Me Cuckoo”: <http://turtleservices.com/mecuckoo.mp3>

-“Sweet Butter”: <http://turtleservices.com/swbutter.mp3>

-“I’ll Take You Home Again, Kathleen”: <http://turtleservices.com/i%27ll%20take%20you%20home%20again%20kathleen.mp3>

14. Transfers by Paul Hunt on his amazing Aardvark Mastering website (<http://www.aardvarkmastering.com/edison.htm>):

-“Open Your Arms, My Alabama”: <http://vark.us/mp3/shortnames/51120-R.mp3>

-“Love Tales”: <http://vark.us/mp3/shortnames/51253-L.mp3>

-“There’s No One Just Like You”: <http://vark.us/mp3/shortnames/51380-R.mp3>

-“May You Laugh In Your Dreams”: <http://vark.us/mp3/shortnames/51380-L.mp3>

-“Let Me Linger Longer In Your Arms”: <http://vark.us/mp3/shortnames/51520-L.mp3>

-“Down By The Winegar Woiks”: <http://vark.us/mp3/shortnames/51671-R.mp3>

-“Bamboola”: <http://vark.us/mp3/shortnames/51671-L.mp3>

-“Tamiama Trail”: <http://vark.us/mp3/shortnames/51713-R.mp3>

15. Transfers on Youtube by the gentleman of Echoic Memory Productions ([https://www.facebook.com/pg/echoicmemoryproductions/about/?ref=page\\_internal](https://www.facebook.com/pg/echoicmemoryproductions/about/?ref=page_internal)):

-“Burning Kisses”: <https://www.youtube.com/watch?v=N79WmnCYqgk>

-“Bagdad”: <https://www.youtube.com/watch?v=WRGebrS7XQo>

-“My Best Girl”: <https://www.youtube.com/watch?v=FDF6-VzOkZ0>

-“Because They All Love You”: <https://www.youtube.com/watch?v=ITkEB9uSZgQ>

16. Transfers on Youtube by Joe Marx:

-“Bringin’ Home The Bacon”: <https://www.youtube.com/watch?v=aHm97e05TYU>

-“You May Be Right – You May Be Wrong (But Right Or Wrong I Love You)”: <https://www.youtube.com/watch?v=2jKRflZfH3U>

17. Transfers on Youtube by Matthew Arnold:

-“Oh! Those Eyes”: [https://www.youtube.com/watch?v=pVg\\_Xvs-NU0](https://www.youtube.com/watch?v=pVg_Xvs-NU0)

18. Transfers on Youtube by Vance Phonograph Company:

-“Open Your Arms, My Alabama”: <https://www.youtube.com/watch?v=wRh5OOOrYd0>

-“Honey Babe”: <https://www.youtube.com/watch?v=wRQ4zPoUq3M>

19. Transfers on Youtube by Michal Tokovský:

-“Forget-Me-Not Means Remember Me”: <https://www.youtube.com/watch?v=ec7XPf31F3g>

20. Transfers on Youtube by Colin Hancock (Desdemona202):

-“Open Your Arms, Alabama”: <https://www.youtube.com/watch?v=I5cxkK4IOKU>

-“Love Tales”: <https://www.youtube.com/watch?v=FfTgOTxWtJw>

21. Transfers on Youtube by user n78de:

-“Open Your Arms, My Alabamy”: <https://www.youtube.com/watch?v=c-e4Ccb6nRY>

-“The Cat And The Canary”: <https://www.youtube.com/watch?v=UTYoQS5E2bw>

-“Ritzi Mitzi (A Snappy, Peppy Ditty)”: <https://www.youtube.com/watch?v=OYfBujdMN4c>

-“Night After Night”: <https://www.youtube.com/watch?v=iY-Qm4iV8wU>

22. Transfers on Youtube by user ThePhonographCompany:

-“Oh, Joseph!”: <https://www.youtube.com/watch?v=0eYFulq1WCs>

-“Madame Pompadour Waltz”: <https://www.youtube.com/watch?v=30h8yrfMOF0>

-“The Prisoner’s Song”: <https://www.youtube.com/watch?v=muERocLoteK>

-“I’ll Take You Home Again, Kathleen”: <https://www.youtube.com/watch?v=stHrXhtVhAc>

23. Transfers on Youtube by user Bradalfelcher:

-“Oh, Joseph!”: [https://www.youtube.com/watch?v=h60De5\\_QxHQ](https://www.youtube.com/watch?v=h60De5_QxHQ)

24. Transfers on Youtube by user fuzzbear60:

-“Chick-a-dee”: <https://www.youtube.com/watch?v=BbKeXmy1DjY>

25. Transfers on Youtube by John Engels:

-“Seven Or Eleven (My Dixie Pair O’Dice)”: <https://www.youtube.com/watch?v=bWW9JaU9Baw>

-“The Raindrop And The Rose”: <https://www.youtube.com/watch?v=LB120TWe6Yo>

-“My New York”: <https://www.youtube.com/watch?v=LjtrHIKN4Ik>

26. Transfers on Youtube by user agesagomusic08:

-“You Tell Her – I Stutter”: <https://www.youtube.com/watch?v=D4g0YG0picY>

-“Bringin’ Home The Bacon”: <https://www.youtube.com/watch?v=UINwfrkFq58>

-“Down By The Winegar Woiks”: <https://www.youtube.com/watch?v=dqIXREqSJhE>

27. Transfers on Youtube by Steve Pellicano (The Phonograph Shop):

-“My Best Girl”: <https://www.youtube.com/watch?v=UTgPgC4Xx6U>

-“Because They All Love You”: <https://www.youtube.com/watch?v=q7EaaVUPAxs>

28. Transfers on Youtube by Jean-Christophe Hubert:

-“The Prisoner’s Song”: <https://www.youtube.com/watch?v=acvzR-uYo7A>

29. Transfers on Youtube by user 78’s and things:

-“You Tell Her – I Stutter”: <https://www.youtube.com/watch?v=mhfTr5Wi8wY>

-“Ritzi Mitzi (A Snappy, Peppy Ditty)”: <https://www.youtube.com/watch?v=2vrJ9B3yXHs>

-“What Do You Do Sunday, Mary?”: <https://www.youtube.com/watch?v=RO0w2HGXPrc>

-“My Best Girl”: <https://www.youtube.com/watch?v=QqTuo2SOKeI>

-“Because They All Love You”: <https://www.youtube.com/watch?v=Qmov52d24QU>

30. Transfers on Youtube by user EdisonJukebox:

-“Down Among The Sleepy Hills Of Tennessee”: <https://www.youtube.com/watch?v=VnGu-tDob8M>

-“A Kiss In The Dark (Intro. Weaving My Dreams)”: <https://www.youtube.com/watch?v=59iy0ofqJ5s>

-“Marcheta (A Love Song Of Old Mexico) (Intro. A Night In Granada)”: [https://www.youtube.com/watch?v=wpJVH\\_85Q7o](https://www.youtube.com/watch?v=wpJVH_85Q7o)

-“The Raindrop And The Rose”: [https://www.youtube.com/watch?v=8Va6o\\_B-xlc](https://www.youtube.com/watch?v=8Va6o_B-xlc)

-“Cuddle Me Up”: [https://www.youtube.com/watch?v=nDBQ8\\_aEaEE](https://www.youtube.com/watch?v=nDBQ8_aEaEE)